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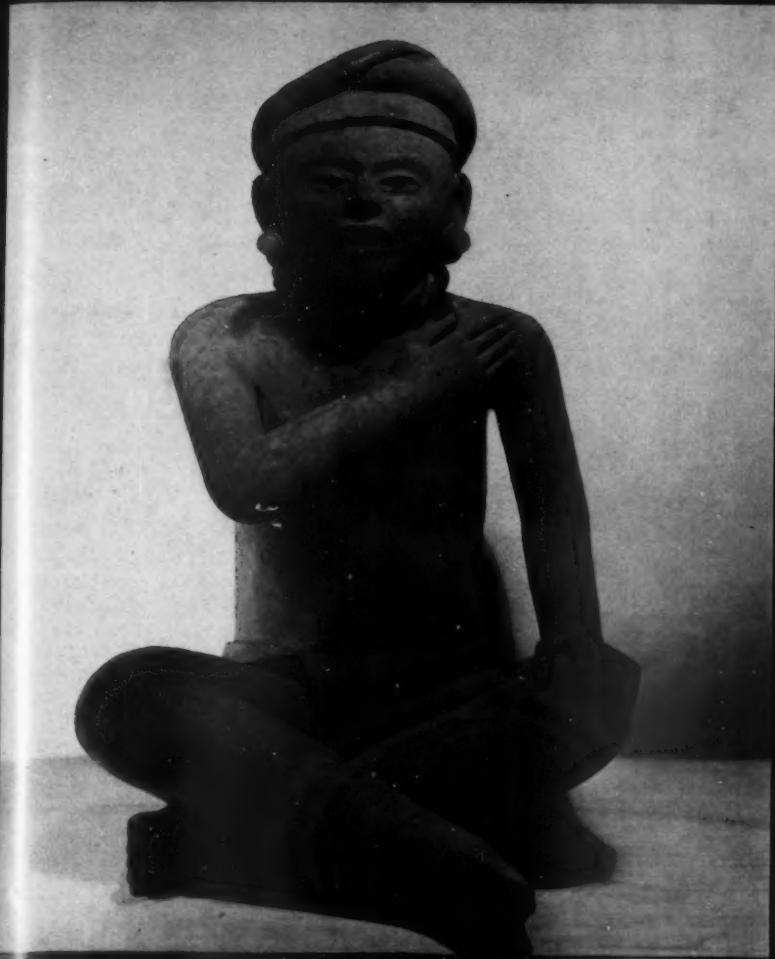
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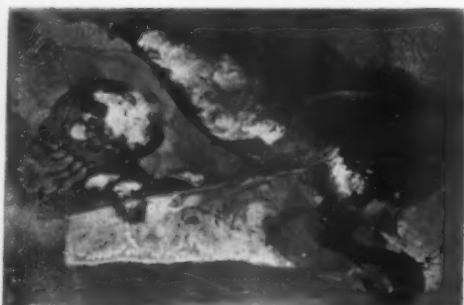
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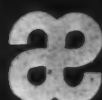
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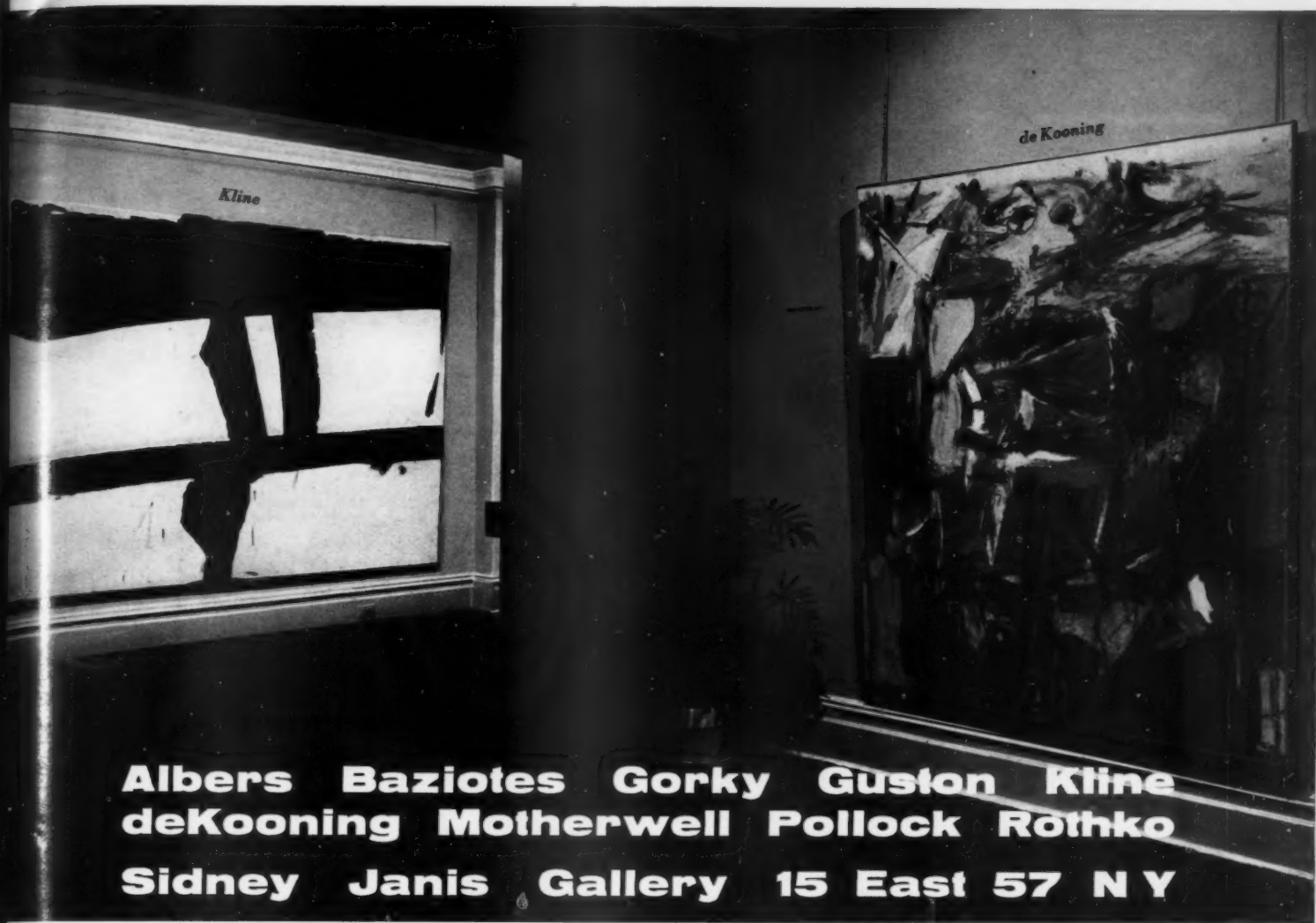
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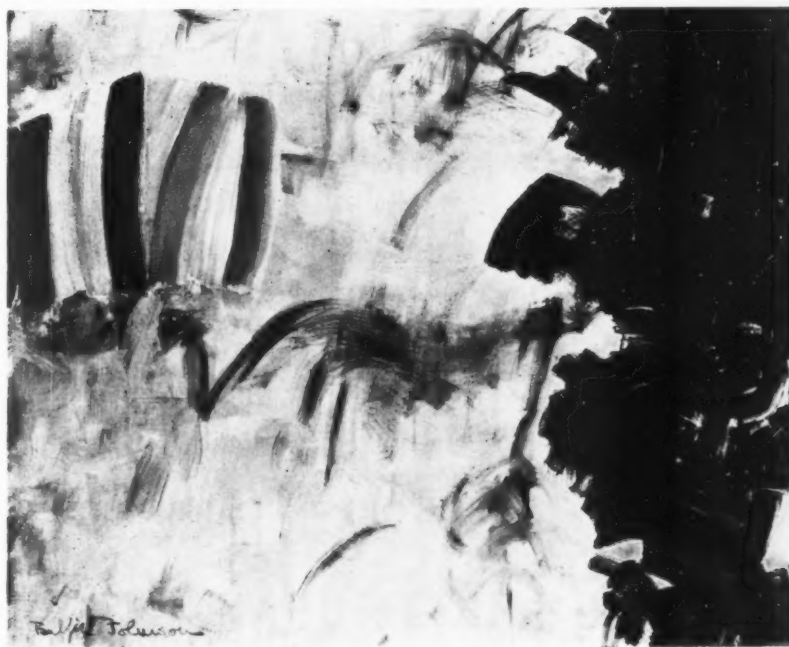


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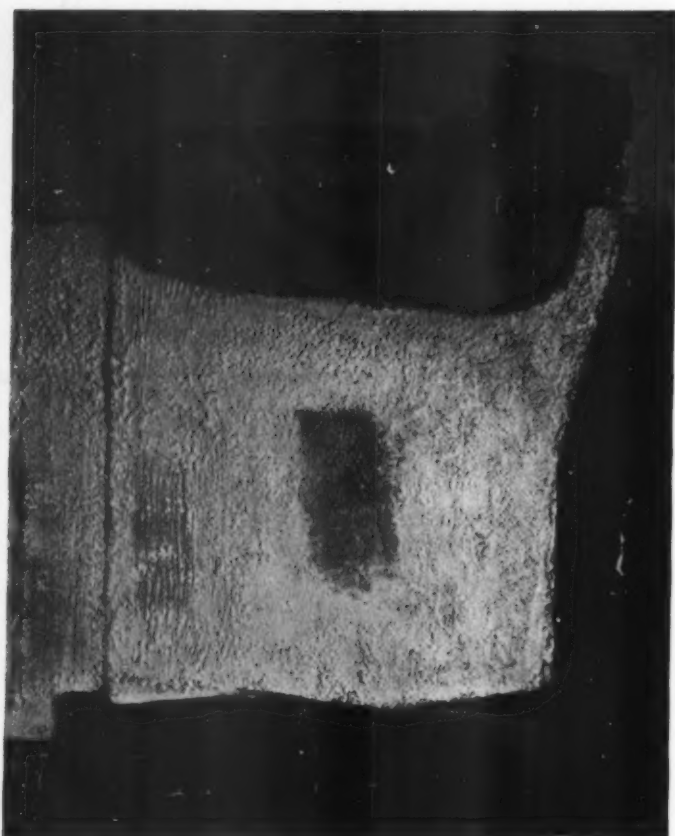
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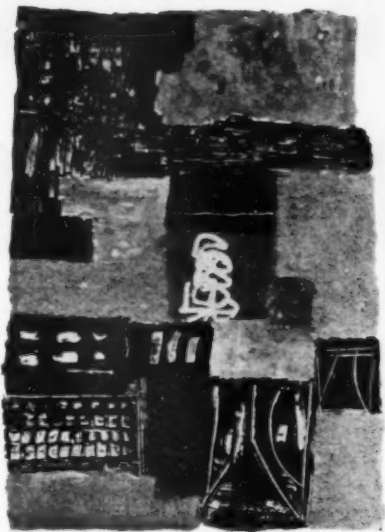
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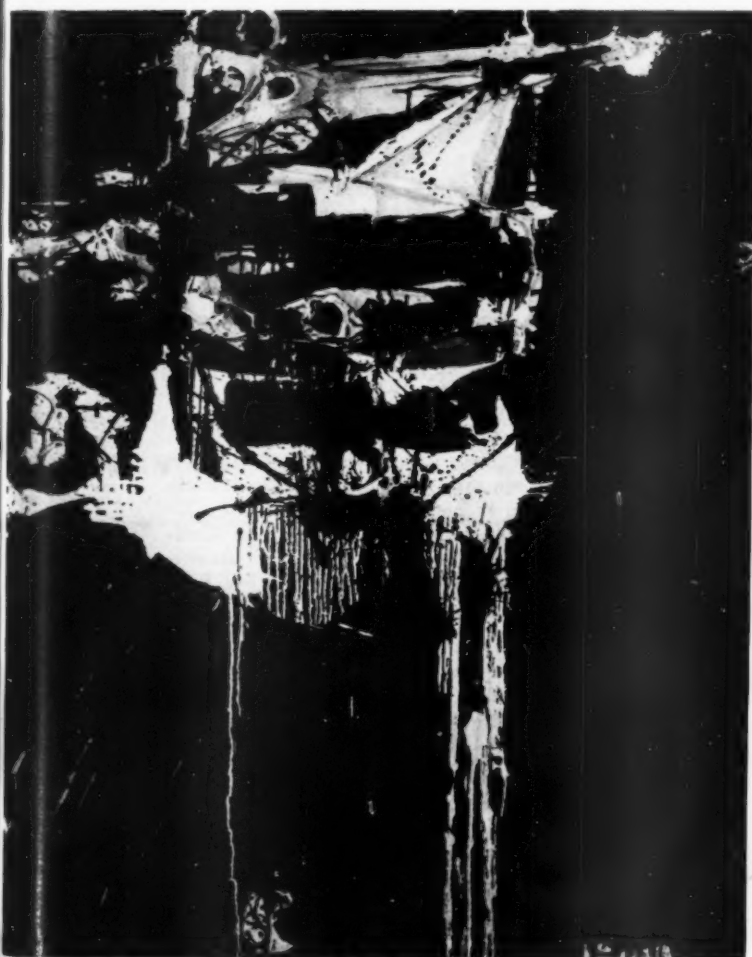
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Here are the names of some of these young: Boinay, Jacques Fuchs, F. Rosenfeld, Stehli, L. Maillat, KIW—Karl Jacob Wegmann, Walo Kölliker, Soldenhoff, Soshana, Rakiah, Frenel, Sadkowsky, Nicoidsy, Iskander, Rolf Lehmann, Pidoux, Franz Meyer, Bushman, Willy Sues, R. Günthardt, F. Hug, J. Carrasco, Jochems, Urfer, Fahrner, Bert Schmidmeister, Steffen, Guérin, Vigny.

Apart from works by our Gallery artists we also have at present: a major work of El Greco, large compositions by E. L. Kirchner (of 1918-19), two Derains of the Fauve period, a little Renoir, as well as paintings by Kikoine, Poliakoff, Guillaumin, a most significant work by R. Th. Bosshardt of the year 1922, and drawings by Pissarro and Miró.

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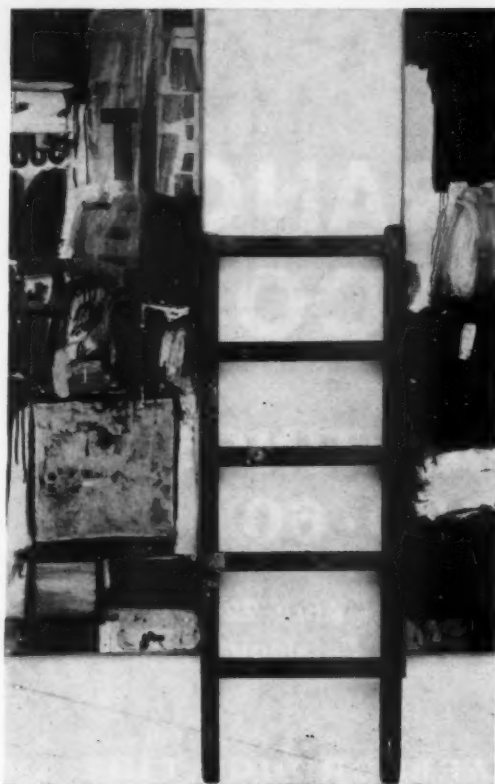
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Nicolas de Stael: Le petit bateau, 1954, Oil on canvas, 96 x 61 cm.

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COVER: Our cover this month is the work of the young Irish painter and peripatetic, Jacques Bensimon. It is a gouache and is based on an oil, *Your Almond Eyes*, 1960, 215 X 150 cm. Mr. Bensimon's wanderings brought him one day to the Editor's office where, after stating his background (b. Stax 1929; father a spoiled priest who ran a bordel and studied the Zohar; Trinity College; the école des Beaux-Arts of Tananarive), he eyed us coldly and explained that he was the most gifted NEW artist of our time. It is a persuasion not uncommon among artists and we waited placidly while our visitor undid his satchel, when we decided that, quite possibly, he might have something there. Indeed, we now feel, some weeks later, that Mr. Bensimon's work—when he works—is uncommonly far out, and we expect to hear more of him. At least, our colleague Professor Simonson remarked, he is not trying to make a career, but whether he will succeed in that remains to be seen.

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Schiff-Schiffe. 1919. Oil on paper. 12 x 12 1/4 inches.

Paul Klee in 1960

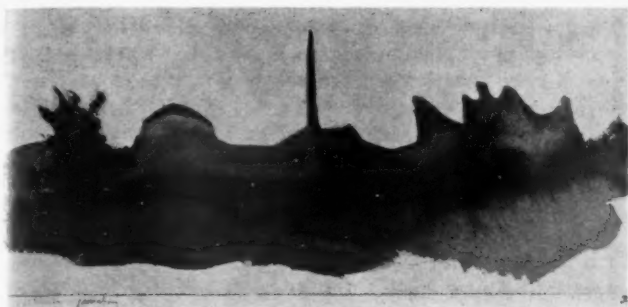
Hilton Kramer

If Paul Klee had lived, he would have celebrated his eightieth birthday last December. He was two years older than Picasso. Yet there is something odd in the idea that he might have lived on to become one of the venerable elders of the post-war international art scene. He seems in some way to have prepared us for the art of our time, the period since his death in 1940, but his art remains curiously aloof from the characteristic expressions of the last two decades even where it clearly anticipates them; even where, as has often happened, it directly inspired them. One tries to imagine one of his paintings, so small in format, so exact in conception and methodical in execution, with its air of being both a mystery and a demonstration—one tries to imagine one of these paintings taking its place as a contemporary work in one of the big international exhibitions, in Kassel, say, or Pittsburgh or Sao Paulo, which have marked the course of the post-war period. One's mind balks at the suggestion. An entire exhibition maybe; a retrospective perhaps or a special gallery—but a single work? The first time around one wouldn't even notice it, and then, when one's eye had caught hold of the small frame and the finical image, one might not hesitate to find it a bit absurd, perhaps even unbearably self-occupied, and possibly a little tentative and understated. Our heads would be glutted with enormous pictures at every turn, paintings so large and bold and self-confident, so completely declamatory and certain of their aims, that Klee's subtler, more groping, and more pedagogical intelligence would indeed have the look of an alien mind.

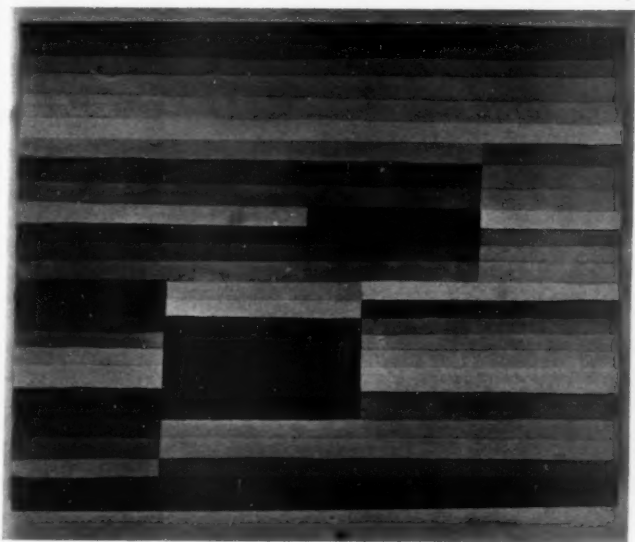
The twenty years since Klee's death have seen the triumph of a style of art which is a form of public speech, an art which calls for—and receives—large public quarters in which to make itself heard. Klee's art belongs to an era of privacy and conversation; it is inseparable from a certain ideal of intellectual refinement—an ideal of the European mind at its best. In some respects it represents a late stage of that ideal, when it no longer inspired monuments but had turned its gaze inward, examining the mysteries of the self and its relation to a radically new sense of reality. The painter André Masson remarked that "Klee's work may ... best be situated, in the zodiac of the arts, under the sign which governs confidences." Klee was not a monumentalist, but a sonneteer, a pedagogical poet, a keen and logical fantasist who commanded every resource of the European mind—reason, fancy, wit, and a delicate psychology as well as an intense irony. The statement he made in 1902—so often quoted—that he wanted to be "as though newborn, knowing absolutely nothing about Europe; ignoring facts and fashions, to be almost primitive", is the statement of a man born to a cultural heritage he already regards as a dubious burden. Yet Klee carried this heritage with him to the end, adding to it and altering it, investing it with more questions than answers perhaps; certainly he subjected it to an intense revaluation, and left it in a more ironical state than when he first took it up. Still, as Valéry could once speak of Degas as an artist whose mind was filled with Racine and the old culture, one may very well speak of Klee as an artist whose whole sensibility was permeated with Mozart and Dosto-

evsky, with Gogol and Goya and Voltaire, and who looked to the primitive and the bizarre not so much as a way of nullifying the values of the old culture as a way of keeping himself in touch with their sources.

Born in Switzerland of a German father and a Swiss mother, Klee studied art in Munich, and as a young man travelled to Paris, Italy, and North Africa. His first serious works were in the tradition of German romantic illustration, and it can be said, I think, that Klee



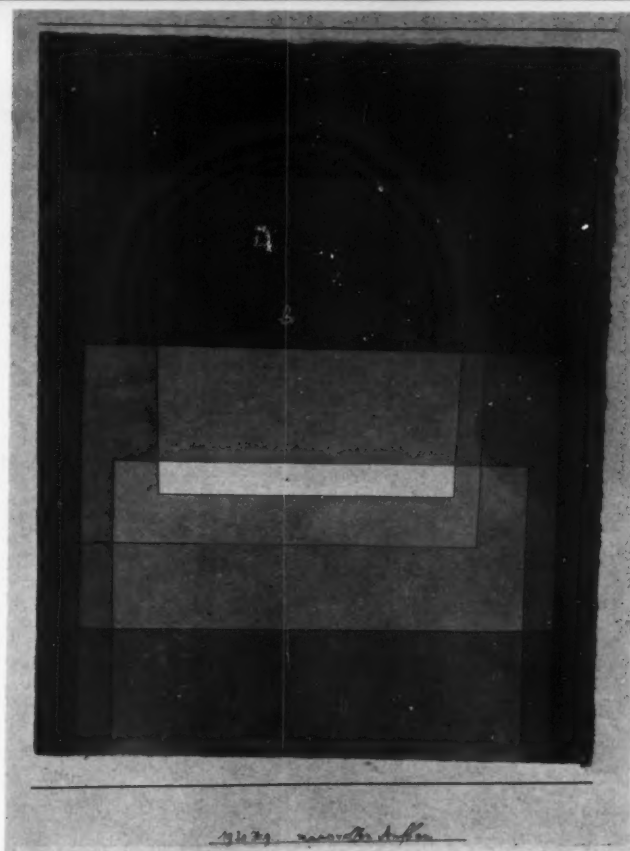
usserhalb München-Schwabing. 1910. Watercolour.



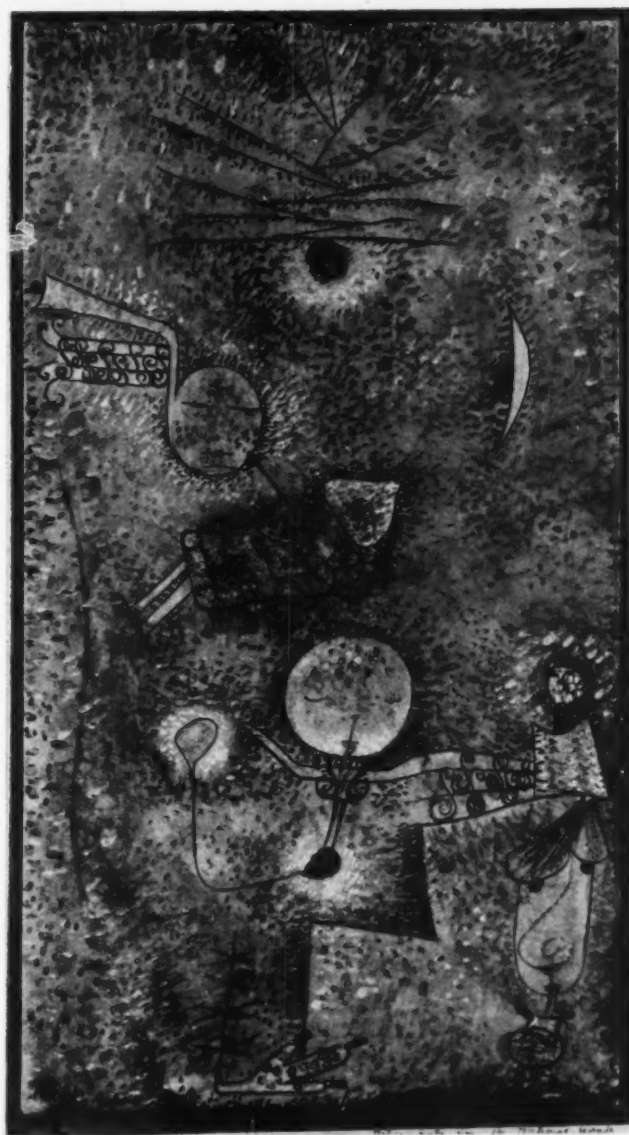
Felsenkammer. 1929. Watercolour. (Collection Billy Wilder, Hollywood.)



Above, Spielt mit dem roten Ball. 1938. 14 1/4 x 13 inches. Right, Schicksale um die Jahreswende. 18 1/4 x 11 1/2 inches. Watercolour.



Massvoller Aufbau. 1930. Watercolour. 13 1/4 x 10 1/4 inches.





Tänzerin. 1930, G. 8. Oil. 13 1/2 x 9 inches.



Bäume am Wasser. 1935, H. 2. Pastel.
17 1/2 x 20 1/2 inches.

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never wholly abandoned this tradition of graphic illustration even in the intricate course of his later development as a painter. Professor Grohmann's observation, that in 1905 "Klee was moving away from the illustrative toward the creation of a pictorial style", must be amended, for what Klee moved toward was a style that illustrated (rather than expressed) the pictorial. Klee's great achievement lay in his gift for assimilating an entirely new world of knowledge and sensibility to the graphic tradition. He brought it over into the twentieth century and educated it to new tasks, equipping it first with the language of Cézanne and then putting it in touch with the radical metamorphoses of visual syntax that were being effected in Munich and Paris. Even Klee's affinity for the primitive must be seen as satisfying, on the one hand, a taste for the grotesque which is implicit in the romanticism of the German graphic tradition, and, on the other, a sense of formality consistent with the revelations of Cézanne and his followers. Moreover, the irrationalism which the romantic tradition in Germany had always espoused led directly to the interior visions which came to constitute such a large portion of Klee's copious oeuvre. This tradition sanctioned his own interior quest; the new formal language he brought to it allowed him to chart the structure of his quest with a coherence that none of his predecessors quite matched.

The current exhibition of Klee's work at the World House Galleries in New York (March 8—April 2) covers thirty years of his mature production, from the fine watercolour landscape, "Ausserhalb München-Schwabing" (1910), to the gouache, "Drei Bäume" (1940). As always with a Klee exhibition, one is struck first by the diversity and the continual inventiveness of his imagery, and then, as one image after another begins to declare its affinities with the others, they seem after all to have an almost narrow homogeneity. The World House exhibition contains two of Klee's finest watercolours in his tight, linear, quasi-geometrical style: "Felsenkammer" (1929) and "Massvoller Aufbau" (1930). The first is a delicate composition of rectilinear bands of pale yellows, greens, white, and midnight blue which move, value upon value, in the gentle, swelling motion of an imaginary sea; the second is one of those analytic structures of light in which transparencies of warm and cool washes reflect upon each other, completely at ease in their luminosity, completely vivid in the rigid outlines of their reasoned boundaries. There is the astonishing "Bildnis Frau Bl." (1931), a foray into an expressionist mode not often attempted by Klee—but in this case, an expressionism which focuses on a particular psychological instance, utterly singular in its evocation of a personality, and a little terrifying. From the late thirties there is the remarkable pastel, "Spielt mit dem roten Ball" (1938), in some ways the star of the exhibition, and a conception in which more than one of the well-known declamatory painters of our time has clearly found a viable direction for himself. Such works—and others in this exhibition, particularly "Garten des Ordens" (1926) and "Tänzerin" (1930)—claim a uniqueness of concept and image, and yet together they reinforce one's sense of Klee's consistency and of the special quality of mind which marks his distance from the art of the present moment.

Klee's art, forming within itself such a private and total world, has influenced the more public and rhetorical art of our time in the way that certain ideas of Freud's, thought out in the painful confrontation of particular cases, have passed into the public speech of our whole Western culture. That is Klee's link with the present: his painstaking pursuit of an interior vision, his willingness to submit the data of his vision to a subtle and pedagogical analysis, his intricate and difficult equations of irrationalism with a graphic and expository clarity—above all, his gift for sustaining the mysterious even while performing a refined and logical dissection of it—both the method and the content of his art turned out to have a universal relevance for the artists who came of age after his death. The nature of his private experience became, in a more socialized and more vulgarized form, the common experience of a younger generation. What had been a matter of confidences to Klee became in the interim the substance of a public issue. Yet when we go over his work again, examining each statement in all its fineness and precision, seeing the extent to which his privacy preserved a poetry and a depth we no longer feel today, we must concede he enjoyed an advantage over the present. No doubt the privacy of his vision forfeited the possibility of a truly monumental art, but it nonetheless ensured all those qualities which make his art still seem immensely attractive and immensely powerful in the midst of the public oratory which currently proliferates on every side.



Treppen auf Blau mit zwei Figuren. 1920, 87. Gouache. 9 1/4 x 8 inches.

Heiliger Bezirk. 1932, L. 19. Watercolour. 24 1/4 x 18 1/4 inches.





Le bûcher. 1959. Iron—h. 106 cm. Collection Myriam Prévot, Paris.

Ro

André P

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Robert Müller

André Pieyre de Mandiargues



La Mangue. 1956. Fer. H. 100 cm.

A propos du fer, ou plus généralement du métal, il faudrait quelques constatations. Ouvrons les yeux d'abord. Ce n'est pas une des moins notables particularités de notre temps que la sculpture, l'art lourd (comme on dit de l'artillerie) par excellence, soit en train d'abandonner ses moyens traditionnels, les pierres (nobles), les bois, la glaise des modelleurs, et qu'elle emploie non seulement avec préférence, mais d'une façon quasiment exclusive, le matériau plus haut nommé. Seul, le plâtre se défend, parce qu'il aboutit au bronze, métal encore. Le plus souvent, d'ailleurs, on le greffe de ferrailles, avant le moule et la coulée. Ainsi les expositions de sculpture ont pris le caractère que nous leur voyons aujourd'hui, qui aurait bien surpris les anciens amateurs et qui fait qu'on s'y promène avec précaution, de peur d'être déchiré, comme dans les musées d'armes. Qu'il y ait là quelque mode, sans doute, mais ce n'est pas tout, et la raison qui vaut pour le gros de la troupe ne saurait convenir aux vrais créateurs.

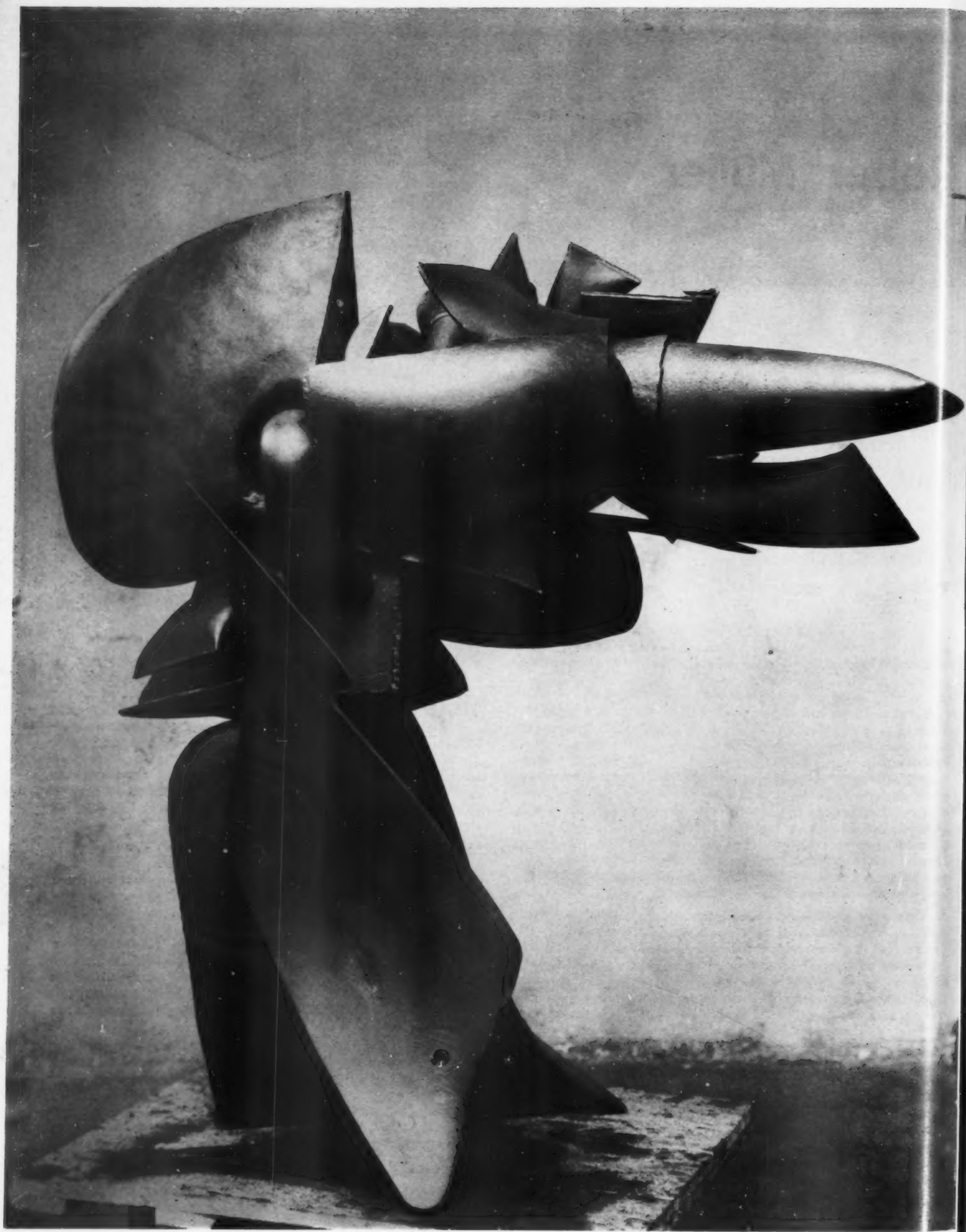
Or c'est parmi ceux-là, très assurément, que Müller a sa place. Sans être un « pionnier » du fer (l'époque de Gonzales est loin), il s'en sert habituellement depuis une bonne dizaine d'années, et les métiers de soudeur et de forgeron n'ont plus aucun secret pour lui. En outre, les œuvres sorties de ses mains se distinguent au premier regard dans les collections ou les exhibitions, et l'on voit bien qu'elles sont le produit d'un art et non pas d'un artisanat, car elles ne se bornent pas, comme tant d'autres de leurs contemporaines, à n'être que de beaux volumes ou de belles surfaces plus ou moins riches plastiquement, mais encore elles sont douées de vie et d'expression, elles sont les témoins d'un homme singulier, son témoignage spirituel. Il n'y a d'art qu'à cette condition-là, comme de poésie, et c'est pourquoi les musées ne nous paraissent pas mieux remplis que les bibliothèques.

Les mots volumes et surfaces pourraient être soulignés, car ils ont l'avantage d'attirer l'attention sur un phénomène assez curieux qui est l'éclatement des formes d'art telles qu'on les connaissait et qu'on les pratiquait naguère. Plus précisément, dans le cas qui nous occupe, je voudrais mettre en lumière une certaine confusion (souvent heureuse) qui tend à s'établir entre la sculpture et la peinture. C'est un fait qu'il n'y a presque plus de « statues » dans les expositions, et que le nombre des « tableaux » y est en diminution constante. L'un des peintres les plus attachants de ce temps, Burri, découpe parfois des tôles minces qu'il assemble à la façon des

étoffes et des papiers collés, tandis que des sculpteurs aussi notables que Kemeny, les Pomodoro ou de Giorgi consacrent le meilleur de leur effort à produire des espèces de panneaux ou de plaques dont l'ensemble fera comme une vaste encyclopédie du hérissément et de la déchiqueture. César, lui-même, nous paraît s'intéresser toujours davantage à la recherche des rythmes qui se peuvent communiquer à un plan suivant le jeu des creux et des bosses. Ainsi, le métal aidant les sculpteurs, les peintres plus souvent usant du ciment, du sable et du stuc, l'art des uns et des autres aboutira au bas ou au haut-relief dans un très grand nombre de cas. Nous commençons, n'est-ce pas, à apercevoir la superbe originalité de Robert Müller.

Sans doute, il y eut de véritables statues dans son œuvre, pendant sa jeunesse, quand il était encore sous l'influence de Germaine Richier, dont il fut l'élève durant la guerre. Elles s'effacèrent assez rapidement pour céder la place à ces étranges constructions métalliques dont nous sentîmes le caractère provocant d'abord et puis que nous avons appris à aimer en les voyant figurer dans la plupart des grandes expositions collectives. Si celles-là ne sont pas des statues, comme il est évident, malgré certain aspect anthropomorphe ou zoomorphe qu'elles présentent quelquefois, elles ne sacrifient jamais à la mode du robot, l'un des plus vulgaires et malheureusement des plus répandus parmi les mythes modernes à l'usage des jouaux enfantins ou des livres de science-fiction; ce ne sont pas des machines, quoique plusieurs d'entre elles, surtout dans les premières époques du fer, eussent été pourvues de pièces mobiles qui leur permettent une sorte de fonctionnement sournois et parodique; ce ne sont pas non plus des « objets » selon l'acceptation surréaliste du terme, à une exception près: la « Bicyclette » (nommée aussi la « Veuve du coiffeur »), l'une des plus admirables réussites que dans cette catégorie l'on sache; je peine-rais et je mentirais si j'essayais de les expliquer symboliquement. Sans trop nous satisfaire, le mot de « monstres » leur conviendrait un peu mieux, à condition que nous le prenions non pas dans un sens péjoratif, mais dans sa signification la plus favorable et la plus laudative, celle de la chose que l'on donne à voir, que l'on met en vitrine ou sur socle parce qu'elle est unique et qu'elle émerveille. L'un des avantages de ce point de vue tératologique, sous lequel nous nous plaisons à considérer les sculptures de

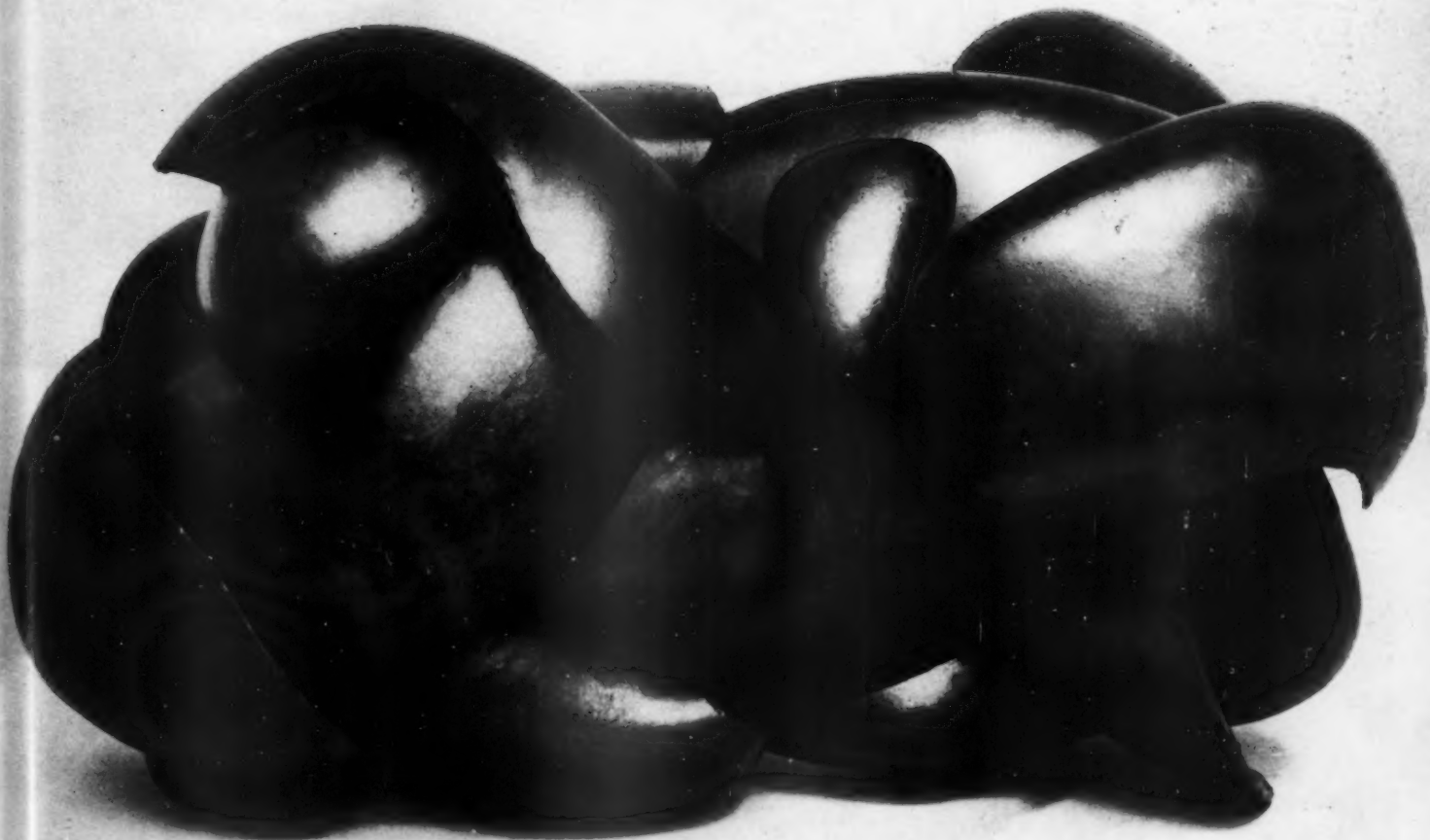
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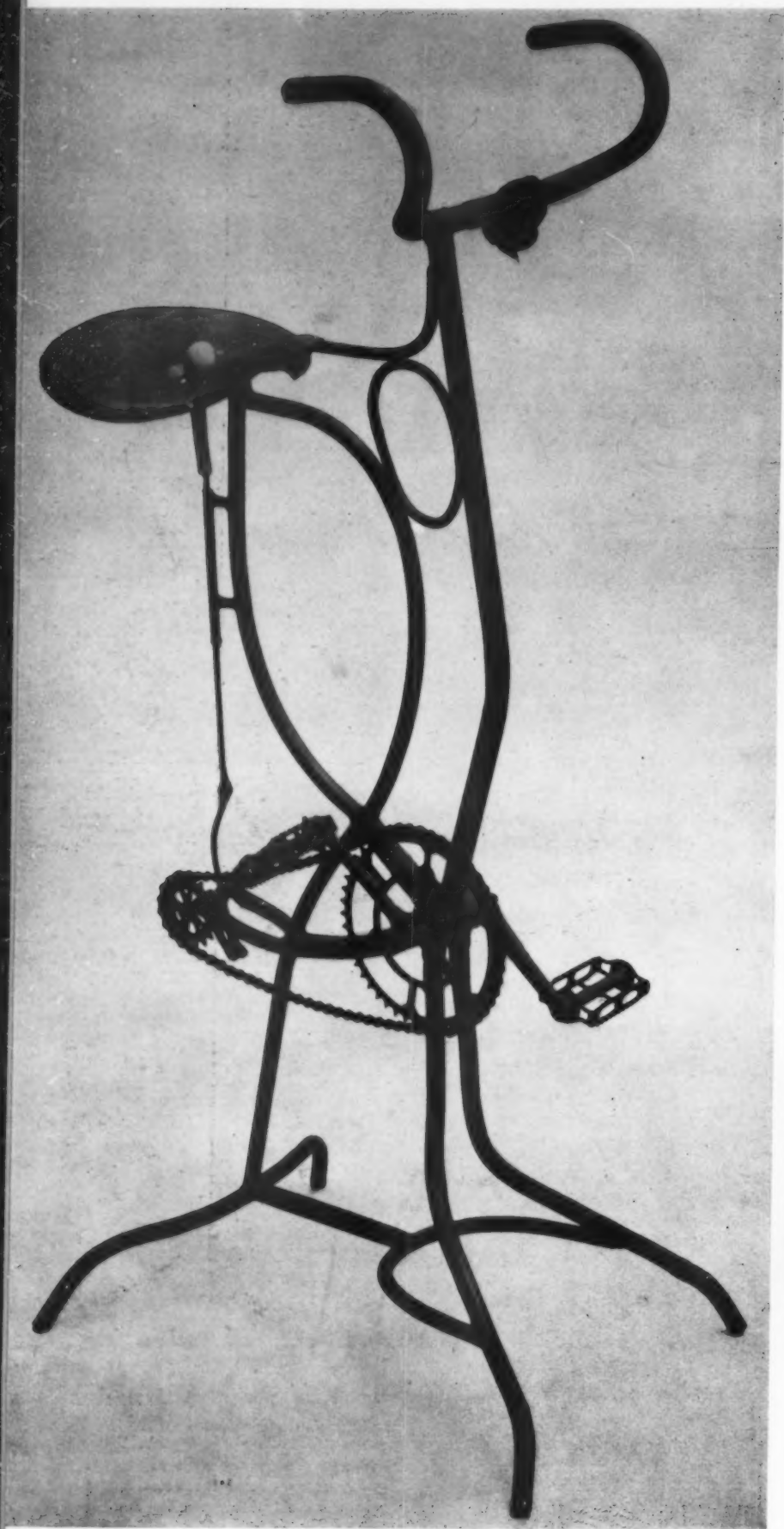


Le canonier. 1959. Iron—h. 130 cm. Collection Galerie de France.

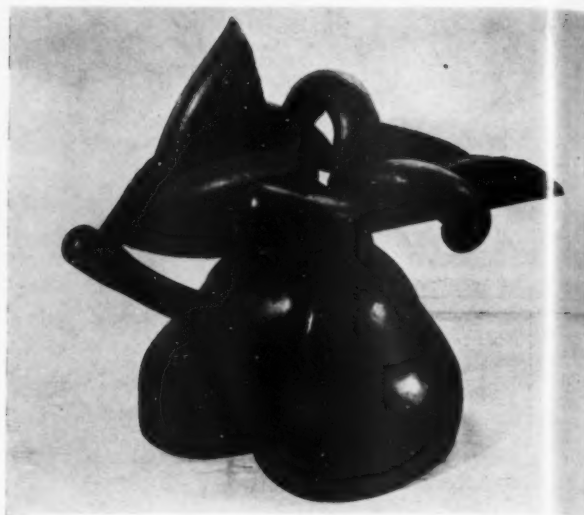
Facing page, top, Les gémeaux. 1958. Iron—l. 81 cm. Collection Baronne Lambert.

Below, Saba. 1958. Steel—l. 77 cm. Collection Baron Elie de Rothschild.





La veuve du coureur. 1957. Iron. Collection Miriam Muller.

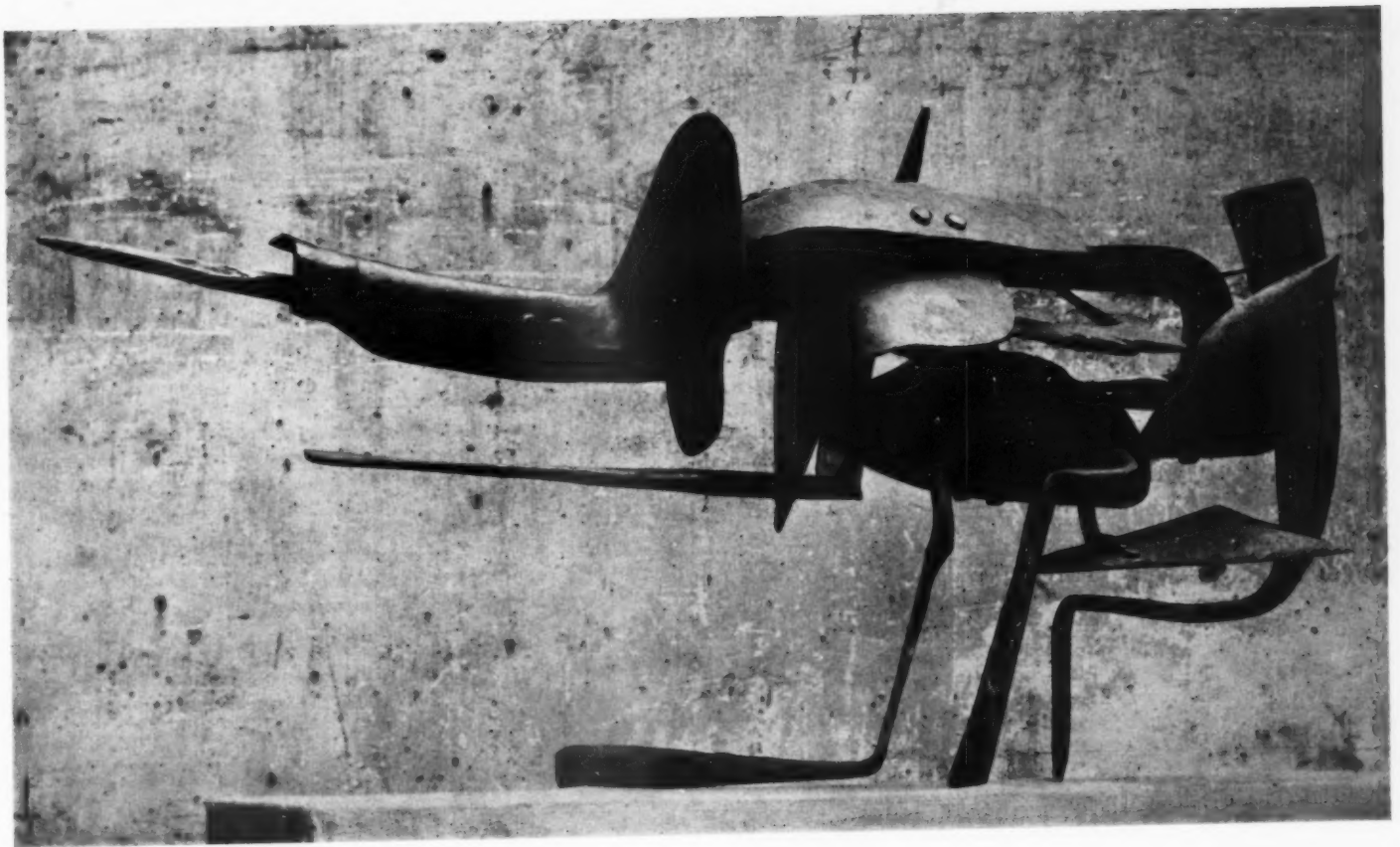
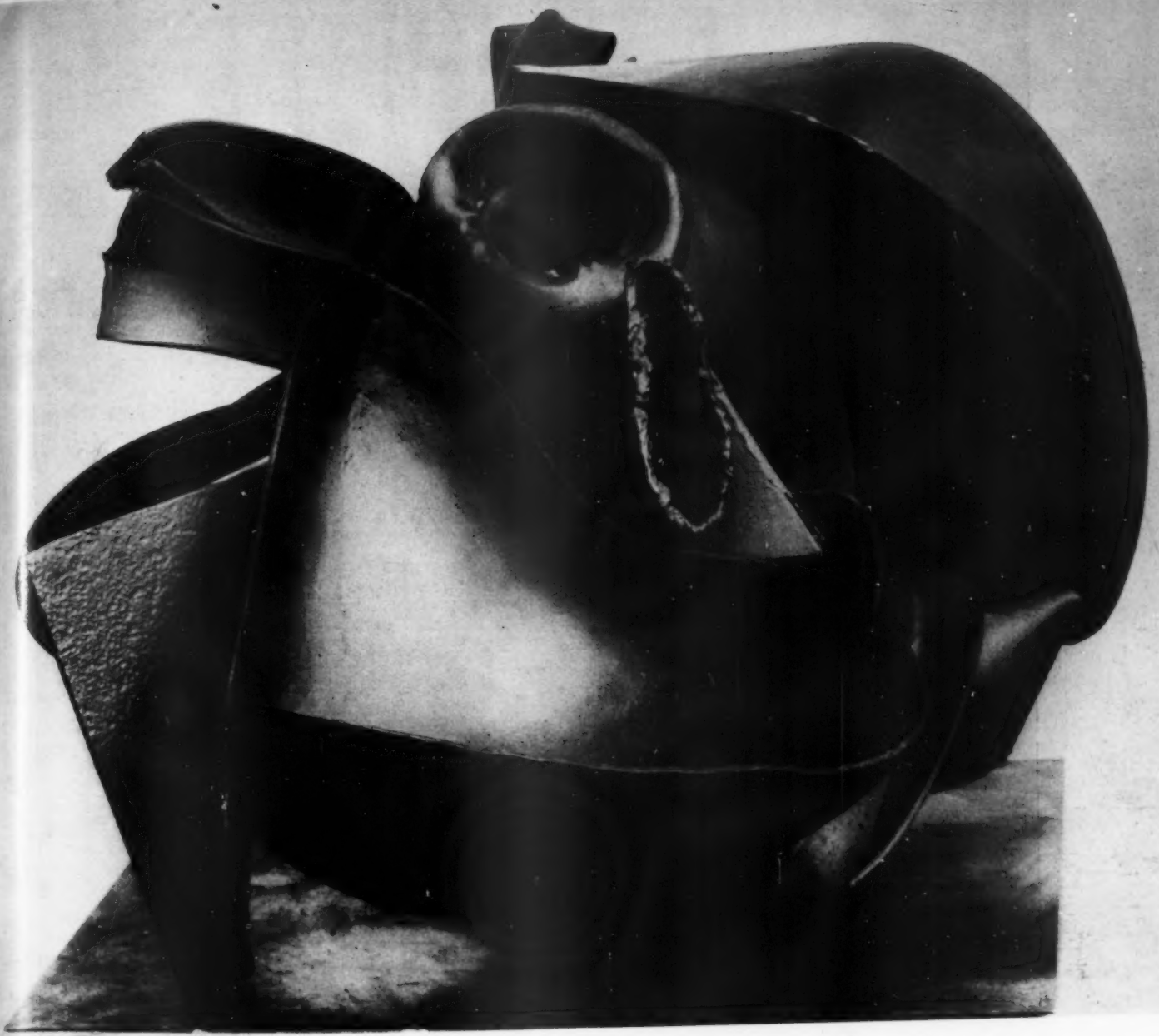


Sangue. 1958. Fer. H. 80 cm. (Collection Albert Loeb Gallery, New York.)



Petite Chevelure. 1959. Fer.

Facing page, top, L'avaleur. 1959. Iron—h. 35 cm. Collection Galerie de France
Below, La langouste. 1953. Iron. Collection Kunsthaus, Zürich.





Robert Müller dans son atelier.

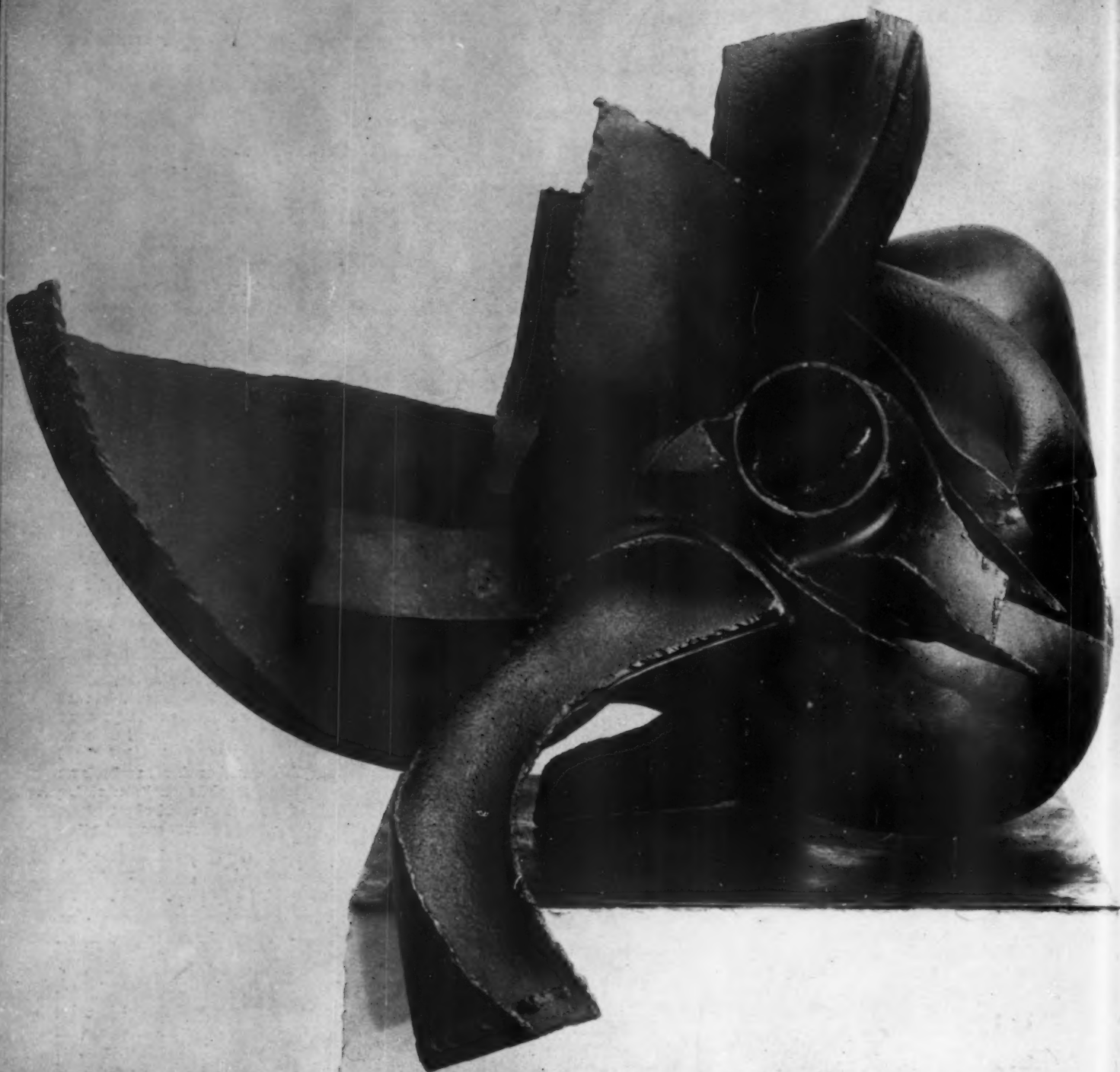
Robert Müller, est qu'il fait particulièrement bien ressortir leur nature hybride. En effet, l'ambiguïté est un de leurs attributs essentiels. Elles sont situées à la frontière de deux règnes ou de deux mondes (et elles empiètent sur l'un et sur l'autre), au croisement de plusieurs attitudes. Elles ébauchent un geste sans renoncer à la possibilité du contraire, s'élançant en même temps qu'elles se lovent, se gonflent ou se ratatinent. Veut-on penser, comme je l'ai dit il y a longtemps, que le monstre est produit par une sorte de goût du masque auquel il arrive à la nature de céder, alors les travaux de Müller sont placés sous le signe du carnaval et de l'orgie. Par là, l'artiste est bien de son pays, puisque la Suisse alémanique et la Rhénanie sont aujourd'hui les seuls pays d'Europe qui aient conservé le sens profond de la mascarade.

Ce n'est pas tout. Le fait du masque et celui du monstre sont liés de façon assez obscure mais indiscutable aux états de trouble que l'on observe aussi bien chez l'homme que dans la nature, et dans l'esprit comme dans la matière. J'ai fait allusion aux hybrides animaux ou végétaux, au carnaval du mimétisme, mais l'histoire de l'art n'est pas moins riche que la faune ou la flore, et depuis les origines on peut collectionner dans les musées de peinture ou de sculpture, dans la décoration des édifices ou dans l'illustration des livres, un prodigieux trésor de figures et de formes ambiguës. Il faut prendre au sérieux ce que l'on a regardé longtemps comme des caricatures, prendre au sérieux la caricature aussi, car on reconnaît bientôt que le geste de l'artiste (souvent anonyme)

(Suite page 40)



Rittersporn. 1958. Iron—h. 118 cm. Collection Galerie de France.



Appeau. 1959. Iron—l. 75 cm. Private collection.

traduit une émotion violente et un besoin simultané de dérision dans le moment qu'il aborde au monde de la magie (tentative d'action sur les forces de la nature) ou à celui de l'érotisme (préliminaire de la reproduction). Des exemples ici seraient superflus. Notons plutôt que sur l'une ou l'autre voie l'artiste s'exalte et rit aux approches de la création mystérieuse.

Après cette petite mise au point, question d'optique individuelle, je crois qu'il nous sera permis de mieux apercevoir et de mieux comprendre les œuvres de Robert Müller, qui ne sont pas des constructions abstraites ni des expériences simplement formelles, mais qui se rapportent à l'homme et lui sont beaucoup plus proches que tous les Apollons et les Antinoüs fabriqués par l'idéalisme grec. Telles œuvres, bien entendu, ne se présentent pas plus comme des hommes artificiels que comme des simulacres animaux, végétaux ou minéraux (dont il est trop d'exemples dans l'art moderne); elles apportent des images transcendantes (donc poétiques) de passions humaines connues depuis la Genèse, de goûts et de dégoûts, d'appétits, de perversions et de jeux, qui trouvent

enfin leur expression par le moyen d'organes jamais vus, absolument inédits, bâtis en fer. Or ce fer ne dissimule pas qu'il est ferraille, rebut de l'existence humaine, déchet, et le sculpteur use avec magnificence de certains récipients naguère hygiéniques, dont la tôle émaillée chatoie avec des reflets d'émaux. Oui. Son humour éclate avec une prodigieuse irrévérence. Il tourne en dérision ce qu'il aime et ce qui l'inspire, la souffrance et le plaisir essentiels, la mimique affective où l'homme se spécialise comme dans le maniement d'armes, acquiert une personnalité.

C'est à ce grand humour noir de Robert Müller que je rapporterai le bel éclat mat de la même couleur auquel ses œuvres doivent d'évoquer un peu des fusils bien tenus. Scrupule de créateur aussi Usant, comme j'ai dit qu'il faisait, de ferrailles à l'abandon, cependant il refuse le pittoresque facile de la ruine et de la rouille. Il a comme une refonte totale, un long travail de la matière, pour que l'œuvre surgisse dans sa splendide nouveauté, dépouillée comme une jeune furieuse de ses vêtements ou une gemme de sa gangue.

Comments on Art

Gyorgy Kepes

Images deriving solely from an optical assessment of the external world, without passion of the eyes, are only topographical records. Images of emotional responses without real roots in our common environment are isolated graphs of a person's inner workings: they do not yield symbolic form. And the most beautiful combinations of colour and shape, the most exquisitely measured proportions of line, area, and volume, leave us where they find us if they have not grown out of rational and emotional participation in the total environment. Each of these visions is a fragment only.

The visual images of the twentieth century provide a broad spectrum of fragmented artistic vision.

If I may be allowed to speak in a subjective vein, I now see my own evolution as a painter as a succession of partial insights. As a young painter, I was interested in nothing but an exploration of the sensory variety and riches of the visible world, its wealth of colour, texture, and light. Soon, however, I had to face my own feelings and emotions. I took to the expressive reporting of my emotional ups and downs, and made explosive gestures in which the image lost all coherence. In consequence, the need of bringing my feelings and responses into order impressed me, and my conscious goals became discipline and precision. I received immense satisfaction from the very notion of building forms that could live independently because of their inner consistency, their spatial clarity, and balance of colour. I felt like a creator—shaping, ordering, making forms that came alive.

My next stand was brought about by environmental change: the world came to exhibit primary attributes of mass poverty, depression, and social unrest. I lost confidence in the validity of creating forms in isolation from the main stream of events, and in my subsequent phase I interested myself in the impact of man-made images on people, in a visual communication of ideas to make life better. Such a communication had to be on a broad basis, I felt; it had to become mass communication. Painting now seemed an anemic medium, and in my search for idioms with breadth and power I turned toward film as the most advanced, dynamic, and accordingly potent social form of visual communication.

But again, the enormous expansion of human conflict in World War II and its consequences made so many ideas seem shallow that I was impelled, like many others, to search for values rather than tools. The social horizon, with its immense and seemingly insoluble problems, did not seem to contain the key to those values. The scientific revolution, with its menaces, benefactions, and promises, did seem to open an emotional window. Basically, I felt, the world made newly visible by science contained the essential symbols for our reconstruction of physical surroundings and for the restructuring of the world of sense, feeling, and thought within us. I was drawn to the converging contributions made by art and science, and to the distillation of images common to our expanding inner and outer worlds.

I now recognize that the metamorphoses in my approaches to art are a history of changing assumptions. Whatever concealed motivation patterned the road of change, new artistic goals arrived

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without conscious and systematic decision. These goals arose through my own encounter with concrete realities. Each convincing new image became a kind of deduction from a set of postulates of knowledge and value. Like these artistic images, all purposive human acts are based on such sets of postulates. What we see or feel, how we think or act, depends upon the basic assumptions we hold, sometimes unconsciously. The world is real to us only on the scale of our inner model of space, purpose, and values. To see more than this we have to exchange elementary for advanced assumptions—as we all do, inescapably, in the course of growing up.

A fundamental transformation of our world outlook is indubitably taking place on every possible level of thinking and feeling. Less indubitably, perhaps, but demonstrably, the insight brought us by art is a partner to scientific understanding in this process of transformation. The bold generalizations of scientists, bringing formerly unconnected phenomena into larger, more general schemes impressive in their cohesion, are redefining the expanding world and keeping it accessible to our intellects. Among the echoes and parallels in other human endeavors are the brave efforts of many artists of this century to find an emotional footing on this bewildering new world.

Science, in a sense, has been the angel with a sword, evicting us from the smaller, friendlier world in which we once moved with confidence born of familiarity, and plunging us into a bigger, alien world where our unaccustomed sensibilities are forced to cope with a formidable new scale of events.

The responsibility is being laid on us of coming to emotional terms with the new horizons, under pain of the blackest self-punishment. Our age, no less than any other, needs to find a consistent orientation, to harmonize its inner and outer vistas. But we are trapped by a crisis of scale.

Most of our ideas and images grow out of and belong to a small scale of existence; we try to apply them to a scale that is far too big for them. We seem unable even to keep pace with events. It is as though our human capacities grew by linear increments, and the problems resulting from our activities grew by exponential increments. The limited range of signals to which our naked animal bodies are sensitive has hardly changed in the last twenty-five or thirty thousand years, but our new image of nature now harbors strange forms, such as nuclear particles and radiation, none visible to the naked eye, none relatable to our own bodies. This new nature is alien to our senses—and it is not only nature that is alien. The man-made world, after five centuries of accelerating scientific discovery and technical development, has expanded so explosively in so many directions that we seem unable to grasp its dimensions or assert authority over its dynamics. The wild growth of our cities—in physical mass, in population, in complexity of human relationships—makes them seem endowed with an independent life beyond human control. We have disrupted the atom and speared the moon, but, as we all know, there is as much apprehension over

the unknown, unpredictable consequences that are released as there is joy in new vistas of what life can be.

We try to cope with the exploded scale of things without the standards that would help us to evaluate them. For this we need more than a rational grasp of nature. The extended world revealed by science and the technical world of man's own making both require mapping by our senses, the disposition of our activities and movements in conformity with their rhythms, the discovery of their potentialities for a richer, more orderly, more human life. The sensed, the emotional, are of vital importance in transforming our world of chaos into order. The new setting, both natural and man-made, has its own dimensions of light, colour, space, form, texture, rhythm—a wealth of qualities to be apprehended and experienced. A grasp of the new conditions, on the sensed and the emotional levels, may yield forms and images that provide a vision of contemporary reality.

In the crisis of scale presented by the complex condition in which we now live, we face two different but related obstacles to meeting its challenges. One is the corruption of our visual surroundings by cultural forces divorced from art; the dirt and clutter of the uncontrolled and ugly man-made environment infect us and numb our capacity to see. The other is the discouragement of our creative artists in the face of a surrounding chaos and a new scientific prospect, both seemingly too vast for them to comprehend.

Industrial civilization has propagated conditions that poison not only the body but also the spirit of man. We are justifiably alarmed about the dangers of radiation fallout. But the smoke, the dirt, the meagerness of the space in which men are forced to live, the lack of colour and light, the corrosion of the best qualities of man's creative work—these are a fallout at least as dangerous. We speak today of safety levels, and watch out for the number of milliroentgens in our surroundings, but neither now nor in the past have we accorded recognition to the importance of the safety levels of our daily lives. We worry very little about mitigating the boredom of repetitive work—a killer of the spirit. We make no move toward arresting the waste of creative energies devoted to inane gestures or toward restoring the fading courage of man amid his progressive isolation. For the tragedy of democracy is the chaos of communication: the three-hundred-ring commercial circus of advertising, public relations, slick magazines, and fatuous entertainment. To most people ideas and values are imparted by middlemen whose objectives are crassly narrow and nonsocial.

Our sensibilities have been so starved as to have become in general untrustworthy. We need, therefore, more than the artist's capacity to respond strongly to esthetic facts: we also need clear, comprehensive thinking.

As many have remarked, men who have acute sensibility and who can also exert disciplined rational thinking are rare. Artists are deeply committed to their eyes, they can bring their passionate vision to the most intense focus; but as a rule they lack impeccable logic and manipulative skill in verbal communication. In addition, they are understandably reluctant to translate from their own concrete, sense-bound language into an alien and unaccommodating language of pale, abstract, verbal signs—this is not the area of their competence. The other side of the situation is the cheerful willingness of persons to compensate for their undeveloped sensibilities by making public statements about art, building elaborate speculative structures from limited or secondhand data. Such speculations, unless combined with a direct experience of the unique meanings of visual forms, are unlikely to contribute to genuine understanding. The eye has no surrogate, and the sensibility of artists' eyes is an absolute requirement for reading the potentialities for human life inherent in the new scale of events.

The task of adjustment is only part of our traffic with the expanded environment—we also need to reach out for its gifts of new insights and values. Artists have responded variously to our crisis of scale. Some have moved toward accepting its challenges, and have turned their eyes and minds outward upon the expanded world and its new promise. Others have been overwhelmed, and have turned inward upon themselves, contracting their world and widening the gap between outer and inner perspective.

Some major artists of the preceding generation—Juan Gris, Piet Mondrian, Fernand Léger, and the architects who shared their new kind of vision—opened their eyes to the wealth of the industrial civilization and tried to bridge the gap between a rational and an emotional understanding of it. They accepted science and technology as a value, and welcomed the visual forms generated by

the new conditions of modern life. Artistic goals were also tools for a proposed social transformation; in a period of social upheavals and revolutions, of disillusionment and pessimism, they had an absolute faith in the future, they created an esthetic of dynamic space and precise, clear, machine-inspired forms, and in their working theories they employed such key words as "honest", "functional", "economical", and "architectonic". They developed a deep sense of interdependence, between man and environment and between man and man, as embodied in the painting of pictures or the shaping of buildings.

We see now that these men were overoptimistic and overconfident: the problem was bigger than they knew. Creative artistic use and interpretation of the values latent in our technical civilization required a profound confluence of art and science—sensibility and knowledge—a stage difficult to envisage, let alone assume. A completely successful solution of artistic problems could not develop while human minds were splintered, while men lived in a world divided socially, politically, personally. Although the architectonic vision was one of the stirring achievements of our century, it lacked the breadth to comprehend both our outer and inner worlds.

The modern failure to achieve common boundaries is symbolized in some of the authentic documents of the recoiling mid-century mind, especially in the manner these are presented to our view. A beautiful crystalline structure in America's greatest city (itself a symbol of the finest thinking in contemporary architecture and at the same time, like the torre of medieval Tuscany, a boastful symbol of wealth and power) displays, in surroundings that state an absolute control of contemporary materials and techniques and a perfect mastery of the new beauty of architectural space, images of the torn and broken man. In its offices and corridors are paintings and sculptures shaped with idioms in tune with the twilight spirit that created them: surfaces that are moldy, broken, corroded, ragged, dripping; brush strokes executed with the sloppy brutality of cornered men.

To the men of today's generation, the key words of yesterday have too bold and confident a ring. Some of these men retire to the caves and jungles of the unconscious and explore contracting spirals diminishing toward oblivion. Others go slumming in inner areas of corrosion, burning, and tearing—displaced persons who tour the inner ruins much as, in the last century, the Romantics toured the ruins of the outside world. Still others mark time, finding a way of staying in the same place but keeping their sojourn interesting: these immerse themselves in gadgetry, playing inside elaborate boxes of colours, lines, and spatial layers, obsessed with the precision of relationships and the refinement of space effects, narrowing more and more the visions they had two decades ago. Rather than accept the creative challenges within the range of the visual arts, rather than learn to see a broader world, most of us, artists included, divorce ourselves from common obligations, turn our backs on the rational, and separate man from himself, from his fellow men, and from his environment.

The artistic expression preferred at this point in time is fluid, amorphous, and undefined. Although the best among contemporary artists have created images of a shining inner structure in spite of all programs, there is spreading in this sophisticated world a new type of artistic image that had made a central principle of the unformed, the irrational, and the uncontrolled. The created image is constricted in space and meaning, and is reduced to the elementary experience of the kinesthetic pleasure of the act of painting. Some painters limit their horizon to the space within physical reach: others require a direct sense of physical contact with their space-creating image. Jackson Pollock, whose work has had a major impact on the present generation, once commented, "My painting does not come from the easel. I hardly ever stretch my canvas before painting. I prefer to tack the unstretched canvas to the hard wall or the floor. I feel nearer, more a part of the painting, since this way I can walk around it, work from four sides, and literally be in the painting." The bright-coloured hortus occlusus of the medieval painter finds its faded twentieth-century projection in this picturing of a nest, with the creative act weaving a blanket against the chilling wind of memories.

Another painter, Willem De Kooning, has written:

"The space of science—the space of the physicist—I am truly bored with by now. Their lenses are so thick that, seeing through them, the space gets more and more melancholy. All that it contains is billions and billions of hunks of matter, hot or cold, floating around in darkness echoing the great scheme of aimlessness.

"The stars I think about, if I could fly I could reach in a few old-fashioned days. But physicists' stars are used as buttons, buttoning up curtains of emptiness. If I stretch my arms next to the rest of myself and wonder where my fingers are—that is all the space I need as a painter."

Here the total world, the common world that unites the thinking mind, the motivating heart, and the acting body, is denied a unity, for such a unity seems beyond hope. It takes a special courage today to face the heavy odds of a blighted landscape; the vulgar faces of cities; the hard, mechanical rhythm of the industrial scene, so cut of time with our heartbeats, our desires, our hopes; and the fantastic expanse of cosmological pattern, from ultramicroscopic to superastronomical, unrolling from the looms of science. It takes still more courage to take this whole as a whole.

Before now in history, men have risen to the creative challenge of altering human consciousness in order to orient themselves on a higher level. Through such modifications of consciousness we have become manifestly distinguishable from the biologically identical men of the Ice Age. Artistic sensibility has had its role in this process, in teaching all of us to see, and in developing models and symbols from which concepts have been built.

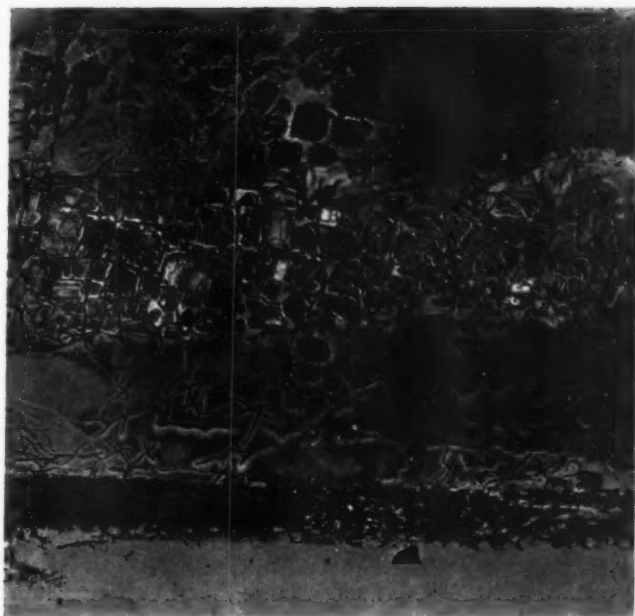
There can be little doubt that this is an age of extraordinary vitality and promise. It calls upon artists for more than strong protest; its enormous potential for undreamed-of harmonies and rhythms demands new levels of sensibility, a new capacity for unification, a new creativity. Our buildings of glass and steel rival nature's structures in their size and strength; the lights of our cities recall the glories of medieval stained-glass cathedral windows in their richness and purity; small electronic tubes rival the flowers in their delicacy and order. There are new values: the speed and precision of machines; the energy of a dynamic society; the new ranges of space opened by science and technique. There are a host of exciting new images arising in a hundred different fields of science. The new scale is not a disaster.

Machine rhythms can be tamed, they can become the rhythms of human needs. Blight in the man-made environment can be repaired, and with it the corrupting damage inflicted upon twentieth-century men. Artists can explore the new science-born horizons, make them accessible to our common perception, and develop consistent, orderly images and symbols. The public can be brought to an appreciative understanding of the minds and feelings of creative people.

Our scientific perspective, our cultural legacy, and our art too, can help bring our sensations, feelings, attitudes, and thoughts into harmonious correspondence with the broad movements of nature and society. But our transformation of ourselves and our surroundings must proceed from a knowledge that we can meet new circumstances and grow with them.

We can move once more with confidence through the world, provided we unify our experience of eye and mind. Symmetry, balance, rhythmic sequence express essential characteristics of natural phenomena: the connectedness of nature—the order, the logic, the living process. Here science and art can meet only if we broaden the base from which we view and live the world. We must use our faculties to the full—with the scientist's brain, the poet's heart, the painter's eye. Through our scientific knowledge we are aware of the biological and psychological requirements of men, and so can begin the restructuring of the man-made world and restore the balance between men and their surroundings. The symbols of order needed for this major task may be drawn from the poetry of images awaiting the explorer of new horizons.

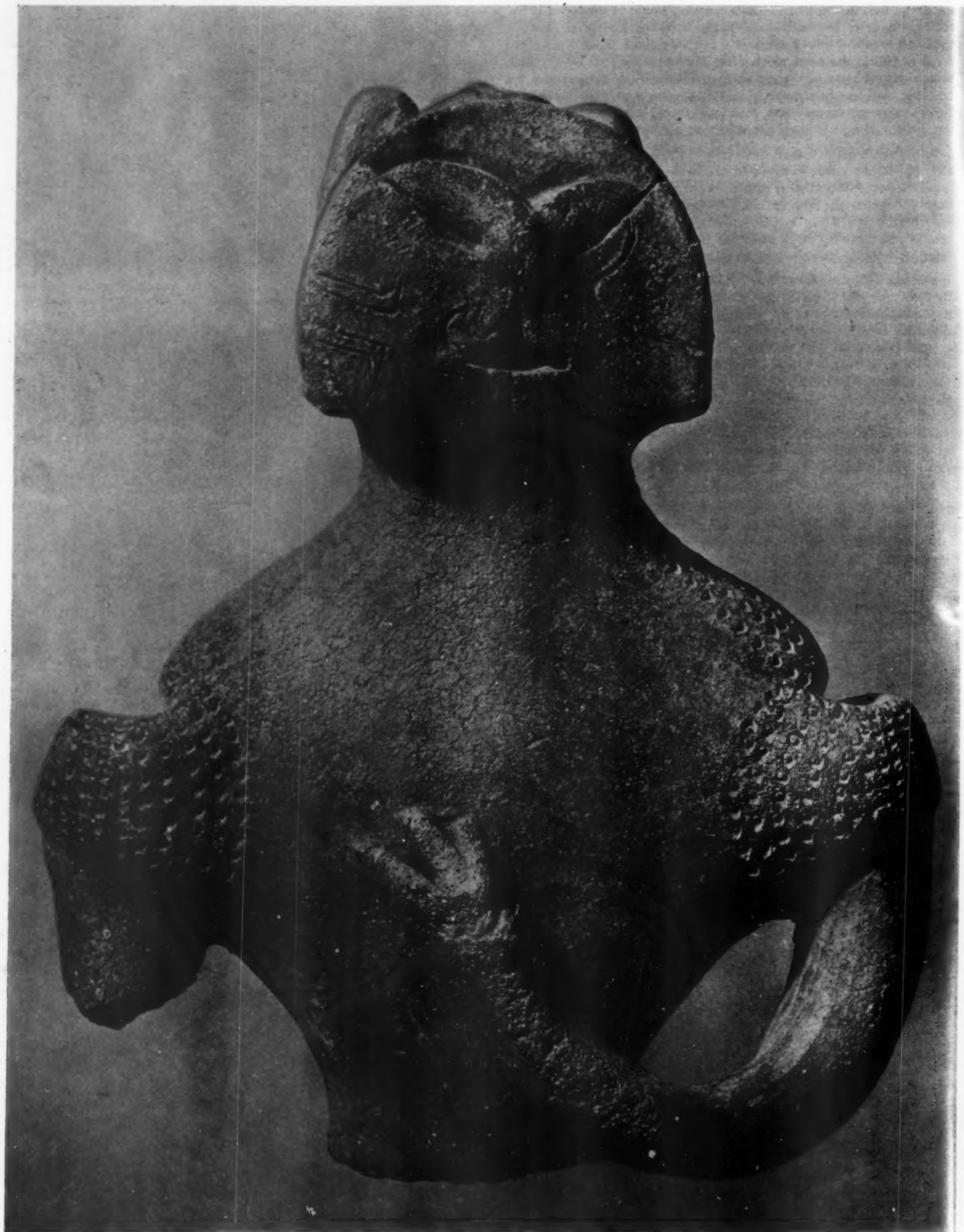
On the right we reproduce three of Gyorgy Kepes' recent paintings. Top: *Mirror*, 1959. 60 x 72 inches. Center: *Nature Calligraphy*, 1958. Bottom: *Earth Archive*, 1959. 48 x 48 inches. (All photographs courtesy the Saitenberg Gallery, New York, where the artist's work is currently on exhibit—see also Barbara Butler's report on page 56.)



The Haniwa Exhibition at Asia House, New York

Sponsored by the Tokyo National Museum, the Society for International Cultural Relations in Tokyo, and the Japan Society of New York, this exhibition consists of fifty-five terra cotta images and vessels from central and northeast Honshu, dating from the sixth millennium B.C. to the seventh century A.D. Thirty-nine of the objects on view are "haniwa"—clay cylinders topped with figures of men

or animals and apparently intended to be placed on and around the burial mounds of the nobility. The remaining sixteen objects are pre-historic urns of the early Jomon period, "dogu" (symbolic images) of the middle Jomon period, and "yayoi" pottery of the first centuries A.D. The exhibition will remain on view at Asia House through April 17th and is being circulated in the United States with the cooperation of the International Program at the Museum of Modern Art, New York.



Figurine, dogu style. Central Honshu, Japan. Middle Jomon Period, after 4000 B.C. Low-fired clay, h. 25.5 cm.



Man in armor, haniwa style. From Kanto. 200—399 A. D.
Low-fired clay, h. 74 cm.



Figurine, dogu style. Honshu. Middle Jomon Period, after
4000 B. C. Low-fired clay, h. 18.3 cm.



Man with Shield, haniwa style. Kanto. 200—399 A. D. Low-
fired clay, h. 100 cm.



Head of a Woman, haniwa style. Nara. 200—399 A. D.
Low-fired clay, h. 16 cm.



Head of a Man, haniwa style. Central Honshu. 200—399 A. D.
Low-fired clay, h. 22.5 cm.

**A Selection of Works from
the Collection of Mr. and Mrs. Ralph F. Colin,**

an exhibition to be held in the Knoedler Galleries, New York, from
April 12 till May 14, for the benefit of the Mental Health Division,
Musicians' Emergency Fund.



1



2

1. DESPIAU: Maria Lani. Bronze. 1929. H. 14 1/4 inches.
2. SOUTINE: Female Nude. Oil. 1933. 18 1/8 x 10 1/8 inches.
3. PICASSO: Sculpture nègre. Oil. 1929. 28 1/2 x 19 1/2 inches.
4. MODIGLIANI: Nude with Necklace. Oil. 1917.



3

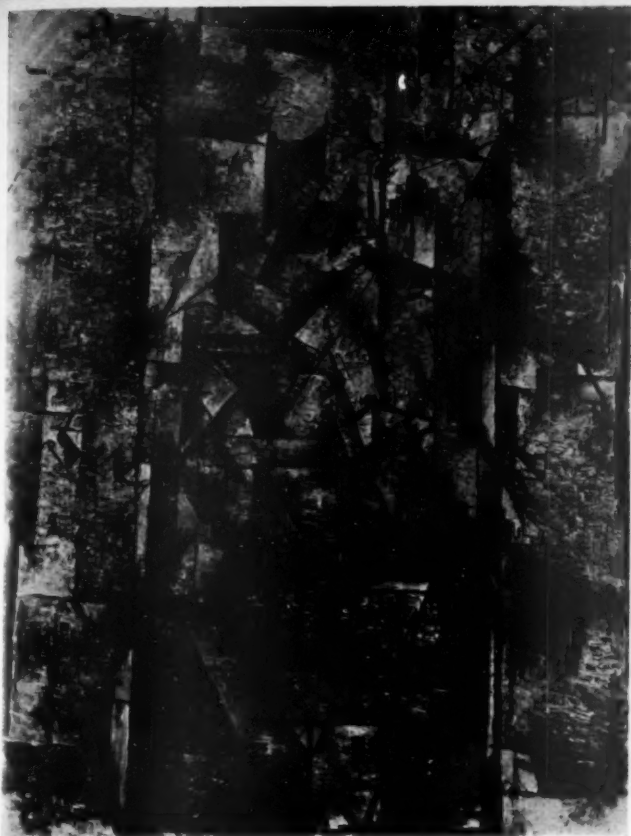


4

BRAQ

LEGER

GRIS: S



BRAQUE: Céret, Roof Tops. Oil. 1911. $32\frac{1}{4} \times 23\frac{1}{4}$ inches.



DUBUFFET: Head with lilac nose. Oil. 1951. $32 \times 25\frac{1}{2}$ inches.



LÉGER: Les trois personnages devant le jardin. Oil. 1922. $36 \times 25\frac{1}{2}$ inches.



BRAQUE: The Table. Oil. 1910. $15 \times 22\frac{1}{2}$ inches.



GRIS: Still life. Oil. 1917. $29\frac{3}{4} \times 40\frac{1}{2}$ inches.



BONNARD: La bouteille de vin rouge. Oil. 1942. 26×24 inches.

Gustave Courbet 1819-1877

The Philadelphia Museum of Art: December 17 to February 14
The Boston Museum of Fine Arts: February 26 to April 14

By his own estimate the greatest painter of his generation, and in France considered one of the greatest painters of all time, Gustave Courbet has had curiously few major museum exhibitions, only three, in fact, during the past 100 years. His reputation, therefore, is more the achievement of enlightened opinion among critics and connoisseurs than a product of official recognition. The present exhibition, assembled by Henry Clifford, Curator of Painting at the Philadelphia Museum, with the collaboration of the Boston Museum, should help to redress the balance, ranking as it does with those held by the Zürich Kunsthhaus in 1935-36 and the Petit Palais in Paris in 1955.

The exhibition comprises 86 paintings, of which 45 come from Europe and the rest from the United States. French museums (the Louvre and Petit Palais, the museums of Montpellier, Besançon, Lyon, Strasbourg and Marseille) have naturally contributed the largest number of works. There are also paintings from the museums of Zürich, Bern and Vevey, Cologne and Frankfurt, Glasgow and Leeds. American museums which have lent paintings include those of Buffalo, Toledo, Detroit, Minneapolis, St. Louis, Springfield (Mass.), Smith College, the Phillips Gallery, the Metropolitan Museum of New York, and the Boston and Philadelphia museums.

Analysing Courbet's role in the history of painting Mr. Clifford points out that he succeeded the rococo painters who had been purged by the French Revolution, and also the neo-classicists David and Ingres, who superseded them, as well as the Romanticists, Géricault and Delacroix. Courbet, a "matter-of-fact peasant" of "down to earth honesty", rejected the artificiality of theme common to all of these painters and adopted "an almost camera-eye view of the life around him, which he proceeded to call Realism". Mr. Clifford's interpretation of Courbet's achievement is that he "changed the subject of painting rather than its technique". (Yet one should not overlook the radically different handling of perspective in some of Courbet's still-lives—the tip-tilting of forms, which seem to cascade forward and downward almost into the viewer's lap in a way that suggests the foreshortening produced by lenses of short focal length, thereby creating a sharp sense of physical immediacy.—Ed.)

Courbet's radical approach to painting (as well as his gift for leading with the chin in his social contacts) naturally made him a target of attack by the authorities of his time, and the exhibition includes a number of caricatures of his paintings, along with numerous photographs and documents of his personal and professional life. Courbet's influence was immediate and lasting. Among French painters, Monet and Renoir are in his debt; among Americans, Homer, Eakins, perhaps Whistler, and among German and Hungarian artists who learned from him, Mr. Clifford mentions Liebl, Thoma and Lenbach, Munkacsy and Szinyei.

A note on the catalogue. It contains Acknowledgements and a Foreword by Henry Clifford, an Essay by René Huyghe, biographical and bibliographical data, copious notes, and reproductions (some in colour) of the 86 paintings included in the exhibition.



COURBET: *The Awakening*. (Lent by the Kunstmuseum, Bern.)



COURBET: *Portrait of Max Buchon*. (Lent by the Musée Jenisch, Vevey.)



COURBET: *Portrait of the Countess Karoly of Hungary*. 1865. (Private Collection, Paris.)



COURBET: The Great Oak. 1864. (Lent by The Pennsylvania Academy of Fine Arts, Philadelphia.)



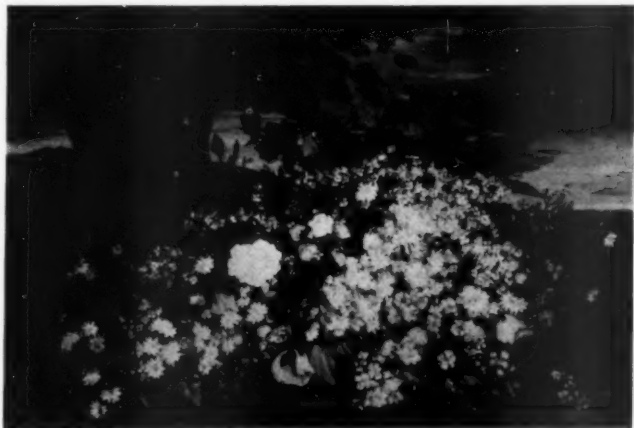
COURBET: Deer in Covert by the Stream of the Plaisir-Fontaine, Doubs. 1866. (Lent by the Musée du Louvre, Paris.)



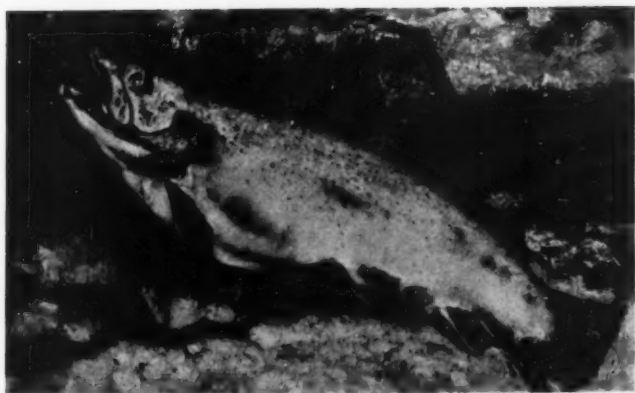
COURBET: Lake of Geneva. 1877. (Private Collection, Geneva.)



COURBET: Cliffs at Etrélat after the Storm. 1869. (Lent by the Musée du Louvre, Paris.)



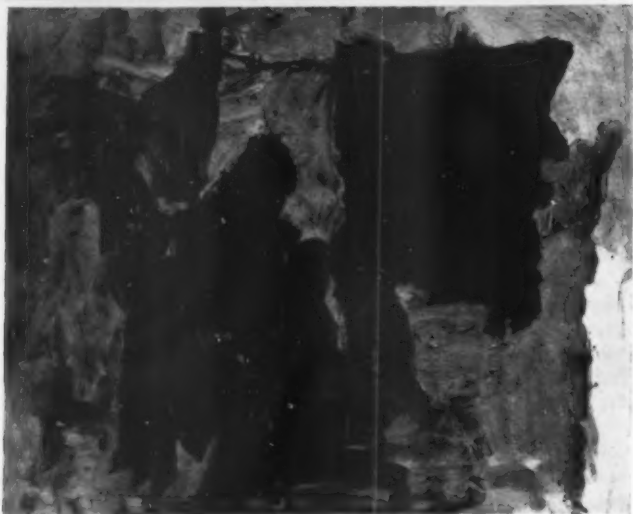
COURBET: Flowers on a Bench. 1862. (Lent by Mr. and Mrs. Sidney F. Brody, Los Angeles.)



COURBET: The Trout. Circa 1872. (Lent by the Kunsthau, Zürich.)



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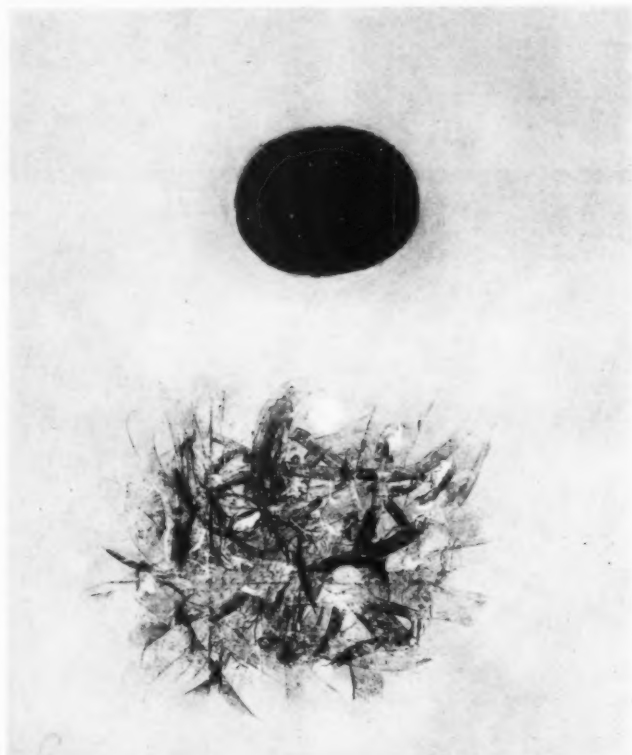
1 View of the Philip Guston exhibition, Sidney Janis Gallery, New York, December 28—January 23, 1960.

2 GUSTON: Close-up I. 1959. Oil on board. 23 x 29 inches. (Courtesy, Sidney Janis, New York.)

3 HANS HOFMANN: Above Deep Waters. 1959. Oil. 84 x 50 inches. (Courtesy Koolz Gallery, New York.)

4 GOTTLIEB: Brink. 1959. Oil. 9 feet x 7 feet, 6 inches. (Courtesy French & Co., New York.)

5 GOTTLIEB: Triad. 1959. Oil. 7 feet, 6 inches x 6 feet. (From the Collection of Mr. and Mrs. Alexander Lerner, New York. Photo courtesy French & Co.)



4



5

Movie Stars and other members of the cast

Barbara Butler

January began with as complete a cross section of the New York art world as any one month could bring. Three of the leading members of the New York school, Guston, Gottlieb and Hofmann have one-man shows, as do dozens of their younger colleagues. There are also Cubists, Surrealists, de Stijl painters and two Americans of about that vintage, Robert Henri and Marsden Hartley—the latter two by some mysterious chauvinistic process receiving more popular credit for current American painting than the Europeans, who were by far the greater influence (although Gottlieb was a student of Henri). World House has a major Giacometti exhibition, the first in New York since the Guggenheim Museum Show in 1955, and Peridot is holding the first exhibition of Medardo Rosso here. The sculptor Herbert Ferber is exhibiting work in oil rather than metal, a noted modern dancer presents a series of paintings, and of course there is a one-man show of a California new-realist.

In all, there are about 400 exhibitions in some 275 galleries, giving the full range of styles, reputations and quality. For the most part they follow the New York rug-rule, i.e., that the length of plush of the gallery's carpet is in direct proportion to the reputation of the exhibiting artist. Unfortunately quality does not follow so handily, although the aura of 'masterpiece' and the fanfare which accompanies a one-man show by a well-known artist lead to and intend such a conclusion. The whole machinery of the art world here is geared to the success of what has succeeded. Perhaps there is as much justice as humor in the Cedar Bar epithet for arrived painters: "movie stars". They obviously receive the lion's share of attention from journalists and collectors. Once the gears are started—the usual beginning is exhibition in one of the Museum of Modern Art's 14, 15 or 16 American shows, echoed by purchases by museums throughout the country and then by private collectors—the artist's work is an official commodity. In last Sunday's "Times", Mr. Canaday, first-string critic of that paper, issued a warning on the dangers of being seduced by the cozy bohemianism of the artists' cooperative galleries on Tenth Street into "relaxing critical standards" and overestimating the work there. In view of the pitfalls offered by the thick carpets uptown, this seems rather like alerting cocktail drinkers to the intoxicating quality of vermouth—or even of the olive—in a dry martini.

The glare of the spotlight on the arrived artist is obviously not all for the best. The pressures upon him are terrible. In the current American art craze there is a very narrow middle ground between this sort of celebrity and the abyss of total neglect. I wonder which is worse.

Philip Guston's current exhibition at the Sidney Janis Gallery is a case in point. Certainly these paintings demonstrate skill and talent, but everything about their presentation would lead one to believe that they are first-rate, which in fact they are not. The exhibition was heralded by a long discussion of Guston's work in "Art News", a great deal of space was devoted to it in the newspapers, and the opening was reported to be the biggest 'jam' of the season.

The paintings themselves are composed of relatively large areas on smallish canvases. One can see very clearly how they were executed. The swift series of long strokes make up patches of colour; the brush is loaded with paint and the paint itself loaded with linseed oil. Both the texture and the degree of saturation of colour are barely differentiated. A central black shape is surrounded by reds, greens and blues which are almost identical in tone (in a black and white photograph they appear to be the same colour). The basic form of each canvas is a fitting jig-saw of rectangular shapes. In their general composition these new paintings of Guston begin to resemble de Kooning's recent collage-inspired canvases, which in turn are similar—again, in the form of their composition—to Kline. Five to ten years ago it would have

been difficult to find more dissimilar painters than these three, particularly Guston in comparison with the others; now, strangely enough, they seem to be approaching each other.

The colours, forms and relative depths of Guston's new paintings are coherently constructed, but Guston has not used his own best gifts as a painter. In comparison with his best exhibition four years ago they are extremely disappointing. Those earlier pictures, most often described as "poetic", were composed of the most subtle formal distinctions. Guston was exploring a very small territory, but he made of this small corner a fully-realized microcosm. Strong colours were used only in flashes and as contrast to the primary tones of pink. Forms as delicate as the pink tones of which they were composed blossomed out from a central core, which was the locus of energy of the paintings. This image of emerging petal-like fronds spread out towards the edges of the canvas, but the edges were not filled. The image itself seemed to have its own laws and the unobtrusively rectangular size and shape of the canvas were merely the convenient ground. Minute gradations of pinks were composed of small, precise, delicate brush strokes.

The foremost change in the new canvases is in the arm motions, similar in width and texture, and in the emphasis on the canvas size and shape—rather than the supple wrist with the varying intensities of earlier work, and the internal laws of composition which never emphasized the rectangularity of the canvas.

In both of these points, Guston had ignored the prevalent attitude of the New York school. Now, in abandoning his earlier style and moving closer to the work of his peers, he has rejected his primary gift of sensibility. In comparison with other painters of his generation, Guston has always been a delicate painter. Even his pre-1947 figurative canvases depended on the most minute and perfect handling—just the right line, the perfect tone. His painterly refinements were far removed from the protean Pollock whose vision was so immense that the success of a painting was never dependent on this sort of exactitude, and who (at least in 1950–1952) could have taken any one of a dozen different directions, or from Kline who risks everything in every canvas to gain the maximum.

Guston's virtues are of an entirely different kind. His chief tools have been his extreme refinement and the definiteness of his painterly knowledge. Until recently his canvases were built little by little, accretions adding up—each with just the right note—to the finished painting. One definition of art—of all the arts—is that if something is "right" with a painting, novel, symphony—it does not matter what its flaws are. But this is not true of Guston's kind of art. Like Proust, to whom "an hour was a vase filled with perfumes", Guston carefully selected each tone, each shape. The quality of his best paintings depended on each detail, and within the limited frame of reference which he chose and handled, with his exquisite sensibility there was the multiplicity and variety, in miniature, of an entire world. In the paintings of this exhibition Guston tries a bold approach, he tries to be Joycian and, paradoxically, in encompassing more he gives us much less.

Adolph Gottlieb, now showing at French and Co., presents the culmination of his slowly acquired style of painting. He has continually nurtured his own "specialness" and has always followed his own star, as William Rubin so thoroughly documented in his recent article on Gottlieb (ART INTERNATIONAL, Volume III, 3/4, 1959). This exhibition was essentially the same as the Rive Droite (Paris) and I.C.A. (London) Gottlieb shows of last April and June. Gottlieb's following here has been more intense than widespread, but with more frequent exhibitions this is becoming less true.

Another event is Hans Hofmann's one-man show at the Kootz Gallery. Hofmann, more of a "grand old man" of the New York scene than a "movie star" proper, is known not only for his own paintings but also as a developer of young talent. Legions of younger

painters studied at his school which he opened in 1932, after emigrating from Munich where he had a school which drew painters from all over Europe. The Hofmann School, both in New York City during the winter and in Provincetown (Mass.) in the summer, remained open for twenty-five years. He brought the same sound 'scholarship' that New York also received from the many emigrating German art historians who are leading professors at the New York University Institute of Fine Arts.

It is often said about contemporary America that it is not the college students but their grandfathers who have the best qualities of youth, and certainly this exhibition of Hofmann, who is now in his eightieth year, would bear that out. His work is bold, exuberant and daring. His approach is intrepid; pure colours, which have always been a distinctive element of Hofmann's work, are used to their full intensity. They are always clear, never any muddy areas. ("The Colour Problem in Pure Painting, its Creative Origin", a well-known essay of the artist's, was published in 1955.)

But the compositions vary from freely painted forms to a framework of squares. In many pictures a tightly edged square sits in the midst of free forms—it sounds impossible but he makes it work. This motif of a perfect geometric form in a painting of loosely bound areas has long been a preoccupation of Hofmann's (one suspects because of the very difficulty that the idea presents). Echoing the edges and shape of the canvas, the brightly contrasting rectangle acts as a constructive element and sets the plane of the picture from which the other forms are balanced in depth. The rectangle also emphasizes the coherence of the other areas—the lines formed by their touching edges and their respective weights. But Hofmann has done this before. For the first time in this exhibition he shows a picture entirely composed of squares. In this primarily green and brilliant yellow painting, the multicolour rectangular shapes fit exactly together, and colour is made to sing by being compressed into precise areas—the same effect as in his freer paintings but precisely outlined, as if Hofmann had taken us behind the scenes to prove that in painting the balance of colours has to be exact and here was a formula of colour harmonies.

Among the students of Hofmann now showing is Robert Goodnough—his fifth one-man exhibition at the Tibor de Nagy Gallery. Line is all important in these paintings. He learned his lessons from the Hofmann studio well. Hofmann's classes were actually for drawing, not painting. The students worked in charcoal and only rarely with colours. One of the master's dictums was the exact "millimeter" and this certainly Goodnough has. In his painting, small shapes are precisely defined on the huge spaces of his canvases and in most cases colour is tightly bound. A black grid of heavy lines—paint (or paper in his collages) contains these colours. Goodnough's work is based upon and derived from collage, and he handles his compositions in oil as exactly as in a collage. In all this he exercises complete control—the multitude of shapes never become a profusion of shapes, but rather a marshalled series of forms.

Control obviously exists in every work of art, but it exists in different degrees. Al Leslie, for example, in his new show at the Martha Jackson Gallery (also at the Stable Gallery and the Museum of Modern Art last month) is at an opposite pole from Goodnough in this respect, so much so that there seems to be more matter than art in his work. Leslie's paintings are wild, even abandoned. His enormous canvases are employed not to add size as a component of grandeur, but rather as a field large enough for the painter's impulse and the paint itself to act upon. Like so many other painters in their early thirties who are said to be the heirs of Pollock, Kline and de Kooning, Leslie seems to have studied the fan mail more than the actual work of the "stars". The paintings in this exhibition, with their yards of paint drips and mixed-up, scumbled surfaces are the vindication of such critiques as Harold Rosenberg's essays on "action painting". In Leslie we really do have a "Coonskin" savagely attacking the virgin field of the canvas with no "Redcoat" concerns of what was learned in centuries of western art. His paintings themselves are a mess, the painter capitulating to and overwhelmed by paint. And yet it seems, almost in spite of the painter's 'ideas', that the work itself does have some sort of form, enough at least to see that there was, after all, an artist behind all that oil.

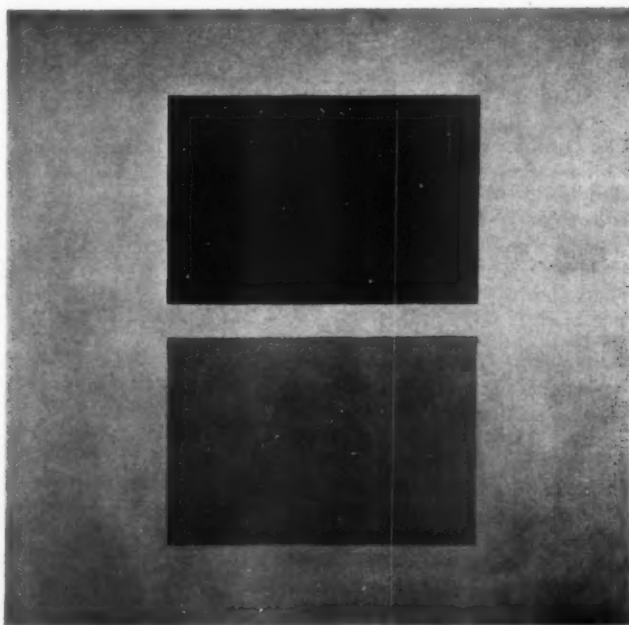
As for the other things in this two-man show, I do not know what they are. I can only say that they were made by John Chamberlain; they are three-dimensional, big (ca. 3 x 5 x 6 feet); and that they are made of used metal. They look something like the exteriors of cars after a complete wreck.

Co-existing with the influence of Cubism, Surrealism and the Dadists (to whom I would assign Mr. Chamberlain since I can't think what else to do with him), there is a sub-theme in current American art which has its contemporary roots in de Stijl. Although in the minority here, there are enough of these artists and enough similarities among them to count as a counter-movement to the more prevalent Abstract-Expressionism. An exhibition has been planned in New York next month and a separate one in London this spring to demonstrate the strength of this tendency.

Agnes Martin is a painter of this genre (although for technical reasons she is not to be included in the New York exhibition mentioned above). Her paintings, now showing for the second time at Betty Parsons, Section Eleven, are quiet, composed, and in essence classical. She has limited the elements of her painting to a minimum. The surface has little contrast of textures, no more than three colours are used on one canvas, and in each picture a theme of only one shape is carried out. She does however paint over and over each area with small strokes (as Mondrian did) to create a luminous surface.



ROBERT GOODNOUGH: Abstraction X. (Courtesy Tibor de Nagy Gallery, New York.)



AGNES MARTIN: This Rain. (Courtesy Betty Parsons Section 11, New York.)

This sort of painting—as much as Guston's—depends on its perfection of detail. At best, it offers an intimation of the perfect which becomes increasingly engaging to the viewer. At worst it is a mere exercise which on second and third viewing holds less and less interest. I think Miss Martin achieves the first status. In her circle paintings—rows of dots, and compositions of squares—the picture space seems so exactly balanced that the painting itself becomes a symbol of harmonious order. This effect is created in a mysterious way. On close inspection of these canvases one can see that the circles or squares are not exactly even, the shapes themselves are not even regular, but as in a Greek temple, the artist is supremely conscious of the action of the object on the viewer, rather than of precise measurements.

George Ortman, another young New York artist showing now (at the Stable Gallery), also uses geometrical shapes, and probably with a slide rule and compass. But his intentions are entirely different. Even with these perfect shapes and primary colour, Ortman cannot be called an heir of de Stijl. His work is primitive, and his insistence on regularity like that of primitive peoples (although with the utmost sophistication—a little like Marie Antoinette playing milkmaid). Most of Ortman's works are wooden objects cut out, with shapes fitted in the apertures like a series of miniature stages; they are wall-sculptures or constructs. They are light-hearted and playful without being light-weight.

The Bayer Gallery is this month exhibiting German and Austrian Expressionist painters. Most of the exhibition consists of drawings which until now have been in private collections. Ten examples of Kokoschka—most of them from his notebooks—show the artist's sinuous drawing at its best. His 1912 portrait of Dr. Wilhelm Kohler (who became a noted professor at Harvard after he left Europe) with its boldly outlined features is an authoritative record of a personality as well as a beautifully organized crayon drawing. It is

economically expressive, without any of the flourishes of the artist's oil paintings. There are also a large number of Klimt drawings here, together with 19 drawings and crayon sketches by one of his favorite students, Egon Schiele. Schiele, whose career was tragically cut off at 28 (he was a victim of the 1918 influenza epidemic) had, even as a very young man, a distinctive style. His drawing is quick, terse, and sure. He exaggerates, as in the length of the face and its shape in his "Self-Portrait" of 1912, but never to the degree of caricature. Unlike Grosz whose work is also represented in this exhibition, Schiele does not stress detail at the expense of the total composition. Several of his drawings here are nudes, frankly sensual, in languishing poses or in the act of undressing. Although they do not have the "leering" quality of Grosz' similar works, they do approach pornography, and were taken as such by the Austrian Government which threw him in jail in 1912 for 'using school girls as models'.

The exhibition also includes an excellent example of Carl Hofer's early painting which influenced the American-born Lyonel Feininger, who was then living in Germany. Blocked out in large, solid, rectangular parallel planes which interpenetrate and overlap, it looks very much like one of Feininger's first works in the style which he developed for the rest of his life. Feininger, also influenced directly by Cubism, greatly advanced this idea of overlapping planes, by emphasising more and more the outlines of his shapes and colouring them with transparent washes. Hofer's strong deep colours are solidly built with layers of heavy pigment. Feininger's watercolours, some of which are now on view at the Willard Gallery, were more successful than his oils. The views of Berlin, New York and San Francisco in the current show demonstrate especially the delicate grace he obtained by combining the steady straight lines of his drawing with colour washes.

Another German painter being shown (Leonard Hutton Gallery) is the late Oskar Moll. Although his work has been shown in London

ALFRED LESLIE: None. 1959. Oil. 80 x 100 inches. (Courtesy Martha Jackson, New York.)



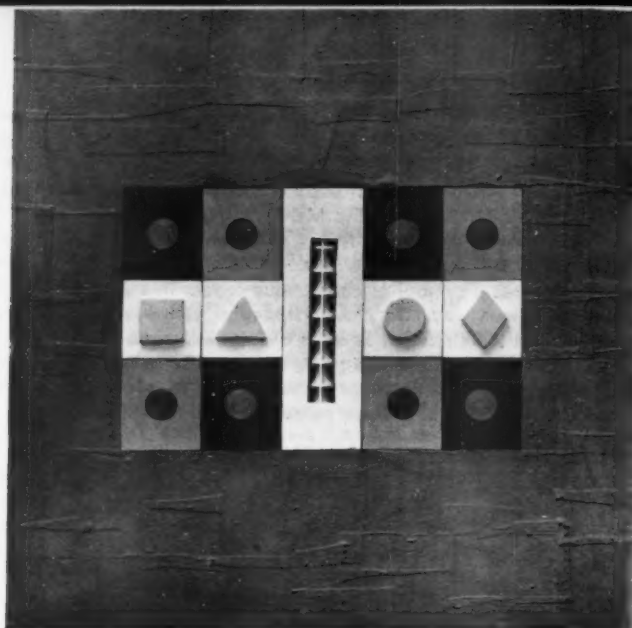


KOKOSCHKA: Portrait of Dr. Wilhelm Kohler. 1912. (Courtesy Bayer Gallery, New York.)

and Paris and is included in several major German museums, this is his first one-man show here. Moll started his career as a student of Lovis Corinth, and was closely associated with other young Berlin painters at the beginning of the century, but left Germany for Paris in 1907. There he joined the group around Matisse, and it is Matisse who is the strongest influence on his subsequent work. Moll also owes a debt to Cubism and to the art of his native country. His compressions of forms and linear patterns are particularly German. Moll, in most of his paintings, uses a variety of shapes and objects concentrated in the center of the canvas. Colour is also used expressively, but his palette of mellifluous tones is completely individual. Moll is an excellent painter of the second rank (if we reserve the first rank to genius). He was in the best sense a professional, who was able to incorporate influences of other artists without being dominated by them.

Now showing at the Graham Gallery is Ludvik Durhanek, a sculptor of exceptional expressionistic power. A Czechoslovakian, born in 1902, Durhanek was trained as a gardener in Vienna. Since coming to the U.S.A. in 1927 he has earned his living this way. Although he studied for a number of years at the Worcester Museum Art School and at the Art Students League in New York, he has only been able to devote his full time to sculpture since last year, after his first exhibition. His work now showing at the Graham Gallery, which also gave him his first exhibition, is composed of a series of large metal sculptures. Durhanek's central theme is human agony. Working in beaten copper and silver, he has created sculpture which expresses the human condition at its most tragic state, without sentimentality or self pity. The artist uses the qualities of metal, its hardness and smoothness, as an element of his sculpture. In the two pieces called "Sea of Faces", composed of a group—or mob—of heads, each individual is depicted with a minimum of modeling but each is distinct. Another piece, a three dimensional mural, "The Discontented" is reminiscent of Max Beckmann in its treatment of groups of figures and in its allegorical nature. The framework of the mural is itself an elaborate prison; the prisoners are archtypes of victims. It is a work of vital plasticity and in its repeating shapes, of an exacting formal coherence. Durhanek's austere, biting sculpture is powerful both as "protest" and as art.

Herbert Ferber, as many other sculptors have done recently, is now showing paintings, at the André Emmerich Gallery. (Next month the painter Fritz Bultman will exhibit sculpture—anyone can play.) It is a weak string that Ferber has added to his bow. Because, unlike the superb drawing-paintings of Giacometti (in his exhibition at World House), or the brilliant handling of depth that many sculptor-painters such as Giacometti have shown, these are merely



GEORGE ORTMAN: Children's Game. 1958. 48 x 48 inches. (Courtesy Eleanor Ward and the Stable Gallery, New York.)



OSKAR MOLL: Painting. (Photo courtesy the Leonard Hutton Galleries, New York.)



HERBERT FERBER: No. 2 1958—1959. Oil and plastic. (Courtesy André Emmerich Gallery, New York.)

large-scale drawings with colour. In each canvas Ferber uses one of the jagged shapes of his work in metal, blown up large and surrounded by a cloud of colour. One can't help but think that without his reputation as a sculptor, which is certainly merited, these canvases would not have been shown. But then, that is part of the mystique of movie-stardom: that we are supposed to look upon even their cuisine with the greatest respect.

The Jewish Museum, an institution which has been friendly to contemporary art without either being on a bandwagon or trying to start one up, is currently holding a large scale exhibition of Helen Frankenthaler's paintings. Miss Frankenthaler has had a one-man show in New York almost every year since 1950. Her work has also been included in important groups shows in this country, Europe, South America and the Orient. Last fall she won a prize for painting at the First Paris Biennial. The present exhibition includes work from 1951 to 1959, but as the artist is only 31, the Museum has wisely avoided calling the exhibition a "retrospective".

Miss Frankenthaler's distinctive quality is her particular vision. For the last decade she has been engaged in expanding and refining this vision, with similar images and method of painting. Shown in three large rooms which they amply fill, the nineteen large canvases have a cumulative effect which is more intense than the sum of the individual paintings. Hung together, they are seen to their best advantage, and their floating, amorphous quality becomes a presence. The paintings are quietly beautiful and, as Frank O'Hara said in his introduction to the catalogue, they have a "Watteau-like sweetness". Individually, they are fragile; the large expanse of each canvas is partially stained with pale, turpentine-drenched colour and dripped and splashed pigment. This fragility is a result not only of the thinness of the paint and the free areas but is, I think, primarily because of Miss Frankenthaler's method. Her work does not have as powerful an impact as a canvas painted primarily with a brush or even palette knife. The almost transparent, stained areas do not carry the same weight as do, for example, the same sort of forms in the paintings of Raymond Parker, which are built stroke by stroke into a solid plane. Confronting Miss Franken-



FRANKENTHALER: Brown Bird. 7-59. Oil. 48x50 inches. (Coll. Mr. and Mrs. Arthur Ross. Photo courtesy André Emmerich Gallery, New York.)

thaler's paintings here one is able to experience the artist's personal and very special vision, but the sensation is more like that of watercolour than of oil painting.

The primary interest of Alberto Burri's latest repertoire of collages (on view at the Martha Jackson Gallery) is the textural quality of their material. The formal construction of his collages is based on

View of the recent Frankenthaler exhibition at the Jewish Museum, New York. (Photo courtesy André Emmerich.)





CHAMBERLAIN: Sculpture. 1959. (Courtesy Martha Jackson, New York.)

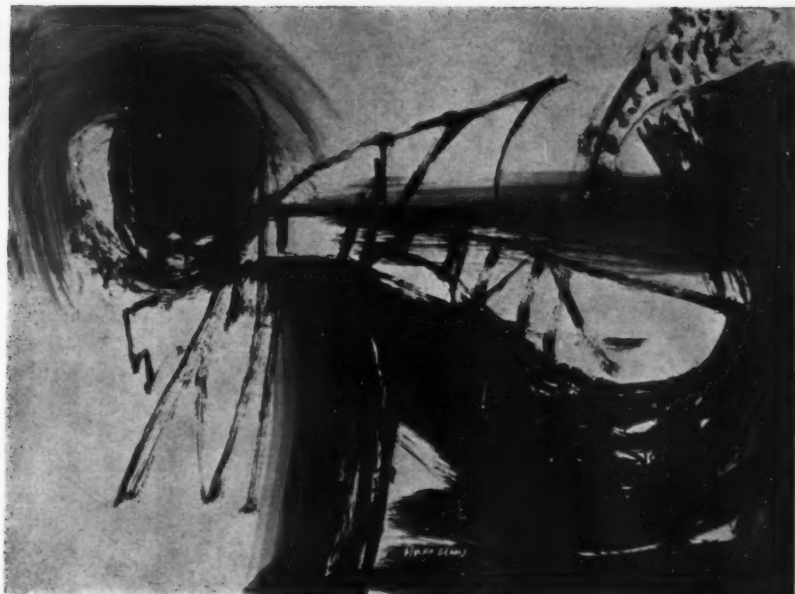
a tight arrangement of geometrical planes—variations of de Stijl formulae—as were his first, sewn burlap ‘pictures’, but the kind of material Burri uses is more unusual. Like the American artist Rauschenberg he employs ‘shocking’ mediums in conservative arrangements. In this exhibition Burri uses old pieces of paper, wood and metal, as well as burlap. The wood is placed like slats across the picture plane, the edges ruffled by charring. The metal pieces, soldered together, are used in much the same way, but with metal Burri is also able to juxtapose shiny and dull areas. His most radical work here is his paper collages. He fixes—with a special glue—pieces of charred tissue paper where they fell when dropped on the picture surface. (Here the debt is to Marcel Duchamp and his three one-meter strings.) In these recent collages Burri has achieved a transformation of junk into the decorative.

Although Gyorgy Kepes has had several solo exhibitions in other parts of the United States and in Europe, and has been included in numerous group shows, his current exhibition at the Saitenberg Gallery is his first New York one-man show. Kepes is known here

for his experiments with motion and colour, photomontages, commercial design, his teaching and his books (“Language of Vision” and “New Landscapes in Art and Science”), as well as for his paintings. Born in Budapest 53 years ago, he worked in Austria, Germany and England before coming to this country, where he is now professor of visual arts at M.I.T. His primary concern is the combination and cross-fertilization of science and esthetics. The paintings in the present show are subdued abstractions; their form implies inspiration from landscape. The colours, primarily muted green and rock shades, are reminiscent of Cape Cod where he does most of his painting. The variety of tones which he uses within the dominant hues of his palette have the subtle variations of natural colours. Pigment is spread on the canvas with a palette knife, the surface divided with ridges of paint in a complex textural pattern. Kepes uses sand and small pieces of wood to build this texture. Competent and completely finished paintings, their effect is serenity and the cool quality of sea and beach.

Im Blickfeld die Figur

Friedrich Bayl



HUGO CLAUS: Solleone. 1958. 110 x 150 cm.

Das Informel, jüngster Spross der abstrakten Malerei, hat die pubertäre Epoche der tachistischen Flegeljahre noch nicht recht überwunden, da scheint es sich schon in eine Buhlschaft mit dem Gegenstand einlassen zu wollen. Und die Gevattern geraten in eifrige Bewegung. Der Clan der Sedlmayerei reibt sich rechthaberisch und höhnisch die Hände: sie hatten es ja schon immer gewusst und vorausgesagt, dass der ganze moderne Kram, diese Abstraktion, eine Verirrung, eine dämonische Krankheit ist, und dass nach ein paar Jahren die Menschheit wieder den Weg zum Normalen zurückfinden werde; die Gesundheit beginnt früher als gedacht — Tableau! Die Hersteller von farbiger Seelenmargarine aber, in Deutschland Tachisten genannt, und ihre Konsumenten schlagen die Hände über den Köpfen zusammen, fühlen ihre heiligsten Güter verraten und verkauft, sind mit sich und der neuen Malerei verfallen. Und da sie nicht den Mut haben, an sich zu zweifeln, verzweifeln sie an den anderen.

Mit Recht. In emphatischen, mitreissenden Bildern der neuen Malerei — einer Malerei abstrakter Formen — tauchen figurative Elemente, gegenständliche Formen auf: der Spanier Saura malt eine Porträtfolge der Brigitte Bardot, der Italiener Vedova weibliche Akte, die Deutschen Sonderborg Selbstporträts und Platschek Köpfe und Molusken, der Belgier Claus Bildnisse, der Engländer Lanyon Landschaften (soweit mir figürliche Experimente bekannt geworden sind). Aber wohlgemerkt: da grinsen keine Gesichter und Fratzen der Materie, die sie ausspeit, wenn die Pasten wild bewegt werden, wie auf den Bildern der Dubuffet, Jorn und Appel. Da gibt es keine Anekdoten der Farbmassen, aus deren Geklüft — hilft man der Phantasie ein wenig auf den Sprung — Augen stieren, Mäuler fletschen, Gerippe tanzen. (Das ist eine Sache, eine notwendige Sache für sich.)

Auf einem Bild Sauras sitzt Brigitte Bardot. Sitzt ist leicht gesagt. Man kann das Bild einige Male anschauen und sieht nur wilde Pinselschläge in Schwarz und Grau — welche kostbaren Nuancen von Graul —, die sich hier dunkler und fester ballen, dort heller und leichter splittern. Durch Pinselhiebe ist die Oberfläche der Leinwand dynamisiert, zu Ausdruckszentren konzentriert, denen ein Betrachter, setzt er sich ihnen aus, nicht widerstehen kann. Was da vor sich geht, ist so emphatisch, dass es nur aus voller Emphase, aus einer totalen aktiven Hingabe entstanden sein kann — absichtslos, ohne Berechnung. Denkt man und entdeckt dann plötzlich in den grauschwarzen Verdichtungen B. B. Besonders auf Photographien der Bilder, die die Figuren in Kleinformat zusammenziehen und den Gesten die Gestik nehmen, tritt sie schnell hervor. Die Bestie ist von Bestien zerrissen, von wilden Pinselprankenhieben, doch bleibt sie identifizierbar am Haarknoten und an einer seltenen physiognomischen Neigung der expressiven Strukturen, die

schliesslich organisch — subjektiv wie objektiv — in einen grau-vergehenden Pinselzug auslaufen, in den die sitzende Haltung der Frau eingeschlossen ist, Kern und Schatten ihres Sitzens. Auf den Bildern Sauras ist B. B. leiblicher als in allen sexualisierten Photographien und ist doch nur ein unregelmässiges Geflecht expressiver Linien, mit denen der Maler sich und seine Wirklichkeit ausdrückte.

Platscheks trocken brüchige und tröpfelnde Formen auf brakig farbigen Gründen sind gewiss nicht zum Vergnügen da — und das lassen sie spüren. Sie verdanken ihr Leben keinem körperlichen Impetus des Malers, eher seinem Widerwillen gegen die unbewegte, sture, zähe, widerspenstige Masse der Farbpasten, seinem Widerwillen gegen eine klebrige, aufdringliche, kompromittierte und kompromittierende Realität. Sie aus der Welt zu schaffen, sie zu verschwemmen, sieht sich der Maler gezwungen, bis die Materie ein Echo gibt mit Formen und Farben, die sich bröckelnd bewegen. Sie fallen zu Konstellationen zusammen oder auseinander, die offensichtlich nichts bedeuten, nichts mitteilen wollen und doch in einer dunklen Sprache reden. Sie wird deutlicher, aber auch zwiespältiger und erregter, wenn die Formen moluskular werden, tintisch schwimmend und tropfend, ein Tintenfisch der Malhandlung, von ihr zerbissen oder apportiert, oder wenn die Züge zu den Gesichtszügen des Malers Prem gerinnen, nachdem sie im Fleischwolf zerhackt und verschwemmt namenlose Stadien durchlaufen haben.

Formen der gleichen Faktur und Struktur können (ebenso bei Vedova und den anderen Malern) einmal abstrakten, ein andermal gegenständlichen Charakters sein, nur sich selbst bedeuten oder mit Naturformen korrespondieren — ausschliesslich oder simultan. Gegenstände in abstrakten Bildern! Nach der landläufigen «modernen» Meinung bricht eine niederere Welt, die greifbare Realität, in die ideale der abstrakten Zeichen ein. Aber abstrakt — abgesehen von der Frage, ob sich der rationalistische Katalog der Bildobjekte heute noch als Forderung aufrechterhalten lässt —, abstrakt bedeutet nicht unwirklich, ganz im Gegenteil: es zielt auf Wirklichkeit, Wirklichkeiten jenseits der Realität. Mit diesem Anspruch trat die Abstraktion auf. Klassizistische und geometrisierende Bilder haben nur eine einzige Wirklichkeit, in die Farben und Formen eingegangen sind: jene ihrer Erscheinung, und sie bemühen sich eifrig, den Schein der Realität zu imitieren. Um die Imitation zu vermeiden, zwängten sich die Tachisten durch Ritzen und Sprünge zwischen den Formen und quollen im Mörtel trotz ihrer transzendierenden Malgymnastik zu einer dimensionslosen Dimension.

Den Malern des gestaltenden Informel aber fällt die Wirklichkeit in Ueberfülle zu. Es ist keine Frage, ob sie sie bewusst suchen; sie ergibt sich ihnen beim Machen des Bildes. Schon der Malakt selbst — die psychophysische Aktion, durch die das Bild entsteht, der der



PETER LANYON: Portreath Bay I. 1957. Conté crayon.

Maler sich aussetzt, um zum Bild zu kommen — muss so viel Widerstand mit so viel Energie brechen (nur auf diese Weise wird das Bild verwirklicht), dass sich eine unzerstörbare Schicht Wirklichkeit auf der Leinwand einprägt, oder besser in den Farbpasten, Sand, Gips oder was sonst als Material dient. Dabei wird dieses nicht denaturiert zum Blau des Himmels, zum komplementären Dreieck. Es bleibt, was es ist: Stoff, spröde, dicht, glatt, rissig, körnig, schrundig, fließend, matt, glänzend, materielle, greifbare Realität und wird doch zugleich Träger und Anstoss alles dessen, was sich auf der Leinwand ereignet und ereignen kann — Wirklichkeit. In einem Raum, einem wirklichen Raum, der nicht tiefer ist, als die Farbhäute reichen. In ihn dringt nur die Imagination ein, nicht das Auge, so verschlossen ist er durch die Dichte der farbigen Spuren, so vergittert durch die dünne und transparente Dimension, die die Aufeinanderfolge der Farbschichten durch die Pinselschläge schafft. Diese Folge aber, in der die Malaktion kulminiert, ein Alternieren von Bewegungen und Erregungen, bewussten und unbewussten, funktionalen und poetischen Tätigkeiten, schliesst auch die Zeit in sich, in der die Aktion vor sich geht, die Zeit des Bildes, zweifellos eine Wirklichkeit eigener Qualität.

Verschiedene Wirklichkeiten — vielleicht mehr noch, als hier angedeutet wurden — intervenieren im Bild. Ihnen müssen die Formen und ihre Farben entsprechen. Sie scheinen wenig fixiert. Ihre Umrisse, so fest sie auch sind, schwimmen und verschwimmen. Ihre Kerne sind nur für einen Augenblick geronnen, um sich im nächsten aufzulösen und zu einem neuen, ebenso transitorischen Zustand zu verfestigen. Sie erinnern an etwas, in ihnen geistern Ähnlichkeiten an der Schwelle, die sich zu anderen Ähnlichkeiten verflüchtigen, sobald sie festgehalten werden sollen. Die Formen ändern ihr Gesicht und damit ihre Bedeutung, deren Wesen es ist, zwischen den Bedeutungen der Subjekte zu schweben, zwischen Farbmassen und Bewegungsspuren, zwischen Erregungsfährten, Raum und Zeit. Die Formen befinden sich in einem metamorphotischen Aggregatzustand, und dieser ist eine weitere, fast greifbare Realität einer unendlich fluiden Wirklichkeit.

Die Wirklichkeit der Bilder ist eine Vielfalt von Wirklichkeiten ohne Hierarchie, doch in idealer Konkurrenz. Gebilde aus Farbmaterie und menschlicher Energie haben die Fähigkeit akkumuliert, gleitender Bedeutung zu sein, Strukturen, Zeichen, Figurationen (eben dieser wirklichen Vielfalt). Der Malakt schafft die Wirklichkeitsschichten von unten her, indem er sie gleichzeitig von oben her aufblättert. Die Schichten rücken und schieben gegeneinander, es gibt Einbrüche, Durchbrüche, Eruptionen. Die Wirklichkeiten werden aktiv. Gegenüber dieser komplexen Situation verliert die Realität ihren antagonistischen Charakter: sie ist eine Wirklichkeit unter vielen mit speziellen Eigenschaften und Reizen, die keiner anderen sonst anhaften.

Es war nur eine Frage der Zeit, der inneren Sicherheit der Künstler, ihres expansiven Ausdruckszwanges, wann reale Formen in ihren Bildern auftauchen. (In ihrer Erwartung spreche ich seit drei Jahren von «aktiv-abstrakt».) Es ist so weit: Figürliches erscheint, Figurationen, Gegenstände. Sie wurden den Zwangsvorstellungen der Maler, ihrem Ausdrucksverlangen und ihrem Formwillen einverleibt

und dabei zertrümmert, zermahlen, neu zusammengesetzt; sie wurden malerische Gegenstände. Ihre Bedeutung ist weder eindeutig noch verschlüsselt — sie changiert. Ein Auge ist nicht nur Auge, auch eine Häufung von Farbpaste, rhythmische Interpunktion, gestische Interjektion, Insekt, sehender Mund, lockender Haken, der in das Auge des Betrachters geworfen ist, um seine Imagination zu ködern.

Man hat sich daran gewöhnt, Formen, die nicht Gegenstände der Umwelt cshildern oder als solche nicht prima vista identifizierbar sind, abstrakte zu nennen. Ein emotionales Gepäck macht sie geradezu zu Antigenen, die ihre böse Heftigkeit aus einer fortschrittlichen Weltanschauung beziehen. Das war seinerzeit aktuell, als der reale Gegenstand als Bildobjekt durch den geometrischen, Rechteck, Diagonale und Kurve, ersetzt wurde — eine Wachablösung, die als Revolution gipelte. Dem Speck machte das Informel ein Ende. Es zerstörte die Formen von Grund aus — nicht um sich in erster Linie vom Gegenstand qua Gegenstand zu emanzipieren, sondern um der Tyrannei zu entgehen, die vorgeformte Formen zum Nachteil des Ausdruckszwanges ausübten. Es ist bezeichnend, dass weder Pollock noch Wols dabei die damals «modernsten», die sogenannten abstrakten geometrischen Figuren anpackten, sondern pur gegenständliche. Deren Dichte, derer Dinglichkeit und Widerstand waren grösser als diejenigen zweidimensionaler drei- oder viereckiger Cellophanblättchen. Der Gegenstand war ein Vorwerk im Kampf um die völlig freie und unbehinderte Verfügungsgewalt über den Bildraum.

Die Formen ähnelten schliesslich keinem realen Gegenstand mehr — metaphorisch-lyrische Dingumschreibungen der Kritiker fabulierten ins Leere. Die Formen waren aggressiv, hektisch abstrakt, sie waren als Zeichen, Duktus und in ihrer Absicht wirklich, wenn sie sich auch im Gewand des Unrealen, des Noch-nie-gesehenen und Erstmaligen vorstellten. Zwar ist nicht alles, was wirklich ist, Gegenstand — für die Malerei aber gibt es keinen Ausweg: was sie realisiert (wenn sie es realisiert) wird zum Gegenstand, gleichgültig was das Objekt war.

Blätter aus einem Herbarium ergeben noch keinen Baum. In der klassizistischen Landschaft steht er vor einem Horizont, der auch die reale Landschaft beendet, abschneidet; die Diagonale einer geometrischen Landschaft ordnet sich in den planen Horizont ein. Das klassizistische Bild stellt reale Dinge in einem fiktiven Raum dar, das geometrische fiktive Objekte in einem realistischen Raum. Als ob es hinter dem Horizont nicht andere Horizonte gäbe, keine Erdkrümmung, kein Erdinneres und Erdoberes, so wurde die Oberfläche verherrlicht; und die Maler erniedrigten sich zu Kulis der Oberfläche, der oberflächlichen Wiederholung, des Gezeitenwechsels. Das aktiv-abstrakte Bild sucht in einem wirklichen Raum jenseits der realen wirkliche Gegenstände, die ausschliesslich malerische sind. Sie sind gewiss unnatürlich, ja antinaturalistisch, denn sie tragen Bedeutungsspuren in sich, da sie in der Hölle des Malakts gebrannt sind. Erst diese Fährten machen die Form zum Gegenstand; von ihrer Intensität hängt es ab, ob ein Objekt Gegenstand, eine Struktur Figuration wird.

Gegenstände in ihrer körperlichen Ganzheit oder gemalt, als ob sie ganz wären, beruhigen durch ihren Utilitätsanspruch, ordnen sich durch ihre funktionelle Bindung ein (wenn sie nicht im Bild eine besondere provokatorische Wirkung haben sollen). Die vollkommenen, die nützlichen Dinge sind heute Sache der Industriedesigner; ihre Bedeutung endet mit ihrer Brauchbarkeit. Dingliche Objekte werden malerische Gegenstände gerade durch ihre Vollkommenheit, durch das, was zu ihrer Vollendung fehlt. Jenseits ihrer faden und ablesbaren Utilität, die schnell assimiliert ist, spinnen sie geheimnisvolle Beziehungen — nicht nur metaphorischer Art —, die im Bild aktiviert sein wollen. Dazu muss die Schale aufgebrochen werden. Je zersplitterter die Gegenstände sind — wie sollten sie auch den Maelstrom der Malhandlung, dem sie ausgesetzt werden, integer überstehen —, um so grösser ist ihre anstossende Kraft, um so näher sind sie der wirklichen Gegenständigkeit im Dunkel des Zerbrechens und Werdens, ihrer gestischen Dinglichkeit.

Die realen Gegenstände sind in figurativen Bildern gemalt, als ob sie Gegenstände wären. Der Rahmen, der sie zusammenhält, trennt sie zugleich von der äusseren Welt — die Kontinuität des Seins ist aufgehoben, eine künstliche, zuweilen künstlerische erreicht. Durch das «Als ob» wird der Gegenstand zur realistischen Schimäre — ein Paradox, das wir durch die gewohnte klassifizierende Kraft des Verstandes assimilieren: das Bild — ein dialektisches Spiel zwischen Dingbedeutungen und Formbeziehungen — wird verständlich, oder wenigstens der Teil des Bildes, der Realitätsanspruch erhebt. Auf

diesen Anspruch verzichten die geometrisierenden Bilder; sie beschränken sich auf Raum- und Formbeziehungen. Die neuen Bilder aber unterstreichen vor allem ihr Sein als Bild: sie sind herausgenommen aus der Kontinuität der Welt, haben die Fäden mit ihr zerrissen und sind durch diesen Riss, dessen optische Evidenz die geistige manifestiert, als diskontinuierlich gekennzeichnet. Eine andere Art Leben und Wirklichkeit spult in ihnen ab nach einer Ordnung, die zwischen Kontinuität und Diskontinuität errichtet wird. In dieser neuen Ordnung ist die Bedeutung der Formen nicht nennbar (wie in der figurativen Malerei), nicht mess- und berechenbar (wie in der geometrischen), nicht ausgelöscht (wie in der tachistischen) — sie ist nicht der rationalen Klärung oder der Unmöglichkeit der Klärung, dem Chaos also, überantwortet, sondern wird in einem Mit- und Gegeneinanderwirken von Verstand und Sinnen, von Intellekt und Sensualität, Ordnung und Unordnung, raison und imagination, calcul und clarté gleichsam erarbeitet, gefunden. Die natürliche Spannung wird durch reale Gegenstände im Bild gesteigert, deren Realität aufgehoben wird durch das diskontinuierliche Bildganze: sie sind der neuen Ordnung unterworfen und verlieren, verändern, vervielfachen Form und Bedeutung.

Die Wirklichkeit der Dinge ist nicht logisch, wie wir sie vermessen zu unserem eigenen Ruhm behaupten. Die Wirklichkeit ist eine Zwiebel mit vielfältigen Schalen. Wo ein Ding ist, kann ein anderes sein, und das eine kann zugleich auch ein anderes sein. Eine dynamische mehrschichtige Logik, wie sie die neuen Naturwissenschaften vorschlagen, taucht in den Bildern auf, herbeigerufen von der Sehnsucht der Maler nach einer Wirklichkeit, die nicht an Haut und Funktion endet.

Damit hat auch das Kausaldenken einen Stoss erhalten. Was auf der Leinwand vor sich geht, ist nicht eine unabwendbare Folge von Ursachen und Wirkungen, es sind Reihen von Wahrscheinlichkeiten. Unter ihnen sind Naturformen, eine der Möglichkeiten, die — warum nicht — aus den Farbschwemmen und Pinselarenen auftauchen. Die Leinwand ist offen, nichts ist geächtet und von ihr ausgeschlossen. Formen mit Naturrapporten, die sich vordrängen, kann der Maler stehen lassen, zerstören, verändern, deutlicher machen — immer zwingt ihn die Suggestion des Dinglichen zu einer Reaktion. Denn es ist ein Fremdkörper, der die Gewebe des Bildes und der Malhandlung entzündet und den Betrachter, zu denen ja der Maler auch gehört, zur Verarbeitung reizt. Die vielgesichtigen zerbrochenen Gegenstandsformen in der vielschichtigen Wirklichkeit der Bilder wirken wie zusätzliche Antriebsaggregate. Und da der Maler dies erfahren hat — am eigenen Leib vor den eigenen Bildern —, wird er vielleicht nicht nur warten, dass Naturformen zufällig auftauchen, er wird sie bewusst ins Bild bringen, wird provozieren, was ihre Körperlichkeit in ihm erregt: Abneigung, Widerstand, Wunsch, sie kirre zu machen oder zu killen. Die Splitter der Gegenstände sind Nadeln, die in die hundertseitige Wirklichkeit gesteckt sind. Die Drüsenmaler aber kommen nicht über den ersten Vers der ersten Seite hinunter, da ihre Pinsel der Spitze, ihre Farben der Schärfe entbehren, denn Idylliker, die sie sind, meiden sie Spitzen und Schärpen aus einem Prinzip, das Angst sein kann. Gegenstandsrapporte verschütten sie schlechten Gewissens schnell auf der Leinwand und machen sie unkenntlich, um nicht gegen den Ehrenkodex ihrer Margarinefabrikation zu freveln. Für die jungen Maler aber gibt es keinen anderen Kodex und keine andere Orthodoxie als ihre innere Notwendigkeit. Der Gegensatz zwischen abstrakt und gegenständlich existiert nicht mehr für sie.

Der Horizont ist in den neuen Bildern die der Realität am nächsten liegende Schicht, der vorderste Vordergrund im Blickfeld des Malers und Betrachters. Auch hinter dem Horizont ist Wirklichkeit. Dorthin schlägt sich der Maler mit seinem Pinsel durch, dorthin wirft er malend seine ganze Existenz, sich, seine innere und äussere Welt. Dass sich jetzt der Gegenstand auf der horizontischen Leinwand besonders abhebt, gar sensationell erscheint, hat mit seinem Wesen nichts zu tun: Ueberraschung und Befremdung überfällt Maler und Betrachter, die sich eine abstrakte Vorstellung von der Wirklichkeit der neuen Bilder machen. Ob Gegenstand oder nicht, ist für die Maler keine Frage der Theorie — oder wenn sie theoretisieren, tun sie es nach den Bildern. Unter dem Zwang einer totalen Ausdrucksnotwendigkeit ergreifen sie jeden «Gegenstand», der ihre Bilder stützt, stösst, verwirklicht. Für Platschek sind die Figurationen ein Repertoire von Fährten, Bezeichnungen, Andeutungen und Gebilden, die der Realität ihre Rechtfertigung nehmen (wie es seit jeher Sinn der Kunst war). Saura sucht im Bild eine strukturelle Wirklichkeit, in der es keine Trennung gibt zwischen innerer und äusserer Welt, Geist und Stoff, Raum und Geste; er will, wie Vedova, das Chaos lenken, das Material vergeistigen, das Universum sexualisieren.



SAURA: Mari. 1958.



PLATSCHKE: Porträt Prem.

Lawrence Alloway

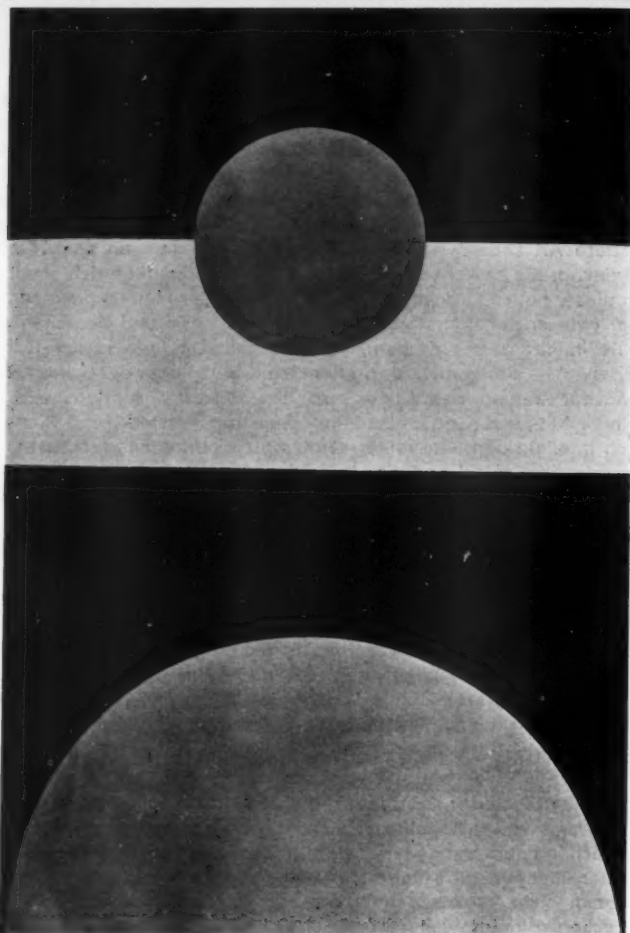
CLASSICISM OR HARD-EDGE?

Four Californian painters, who call themselves 'Abstract Classicists', are on view at the ICA. Jules Langsner, in the catalogue of the exhibition, reprinted from a larger exhibition of these artists which originated at the Los Angeles County Museum, described the reason for calling the group 'classical'. 'The classicist seeks ordered relationship'; 'form in a classical work is defined, explicit, ponderable, rather than ambiguous or fuzzily suggestive'. This usage is found on the East as well as the West Coast. Barbara Butler (catalogue of 'Modern Classicism' at David Herbert Gallery, New York), makes a similar point writing of Albers, Ellsworth Kelly, Leon Smith, Myron Stout, and Sidney Wolfson. To these artists are attributed 'the fundamental qualities of classic art: simplicity, clarity, balance, and repose'. However, though the West and the East Coast artists differ from each other (as well as individually) there are common factors. Their forms are economical, their surfaces immaculate, their edges clean, but classicism fits none of them particularly well. For one thing, it is too schematic a method to make classical anything hard and precise, and romantic, anything fuzzy and personally-autographic. Who could be neater—or more romantic—than Ingres? The argument also suggests (below the surface, but I think, definitely present) that some pendulum has swung away from Action Painting (romantic) towards order which was always there waiting.

However, both East and West Coast artists produce pictures in which there are irreducible ambiguities of positive and negative forms. Figure-field relationships are cancelled by equivalences of dark and light areas, by the enmeshing of all forms in tight but oscillating configurations. Jules Langsner points out that in these paintings 'form gains its existence through colour and colour its being through form' and he suggests the term 'colourform' for the result. 'The colourforms are complementaries of each other, coupled together as in the Chinese symbols for yin and yang'. Such pictures are optically unsettled, advancing and receding in just the ways that painters have traditionally avoided. In addition, the colour is often voluptuous and intense, massed large, or organised in tonally close hues, to impinge hard on the spectator's eye. The overall effect is of restlessness or, at its most 'classical', of alternating serenities; each reading has an insecure tenure of our attention.

This optical drama seems to subvert the classical status claimed for these works. On the other hand, this does not mean they are usefully described as romantic either. Langsner himself, in fact, has suggested a term which meets the pictorial situation exactly. Because of the ambiguity of the word 'geometric' (free forms being as 'geometric' as right-angles in a Mondrian) he coined the term 'hard-edge'. This seems apt for the so-called abstract or modern classicists. Hard-edge fits because both sides of the hard-edges of forms are equally important. The fluctuating sequences of adjacent colour areas, which upset the priority of figure-field relationships, depend on the edge as a clear hinge, unsoftened by atmosphere, unbroken by overlapping.

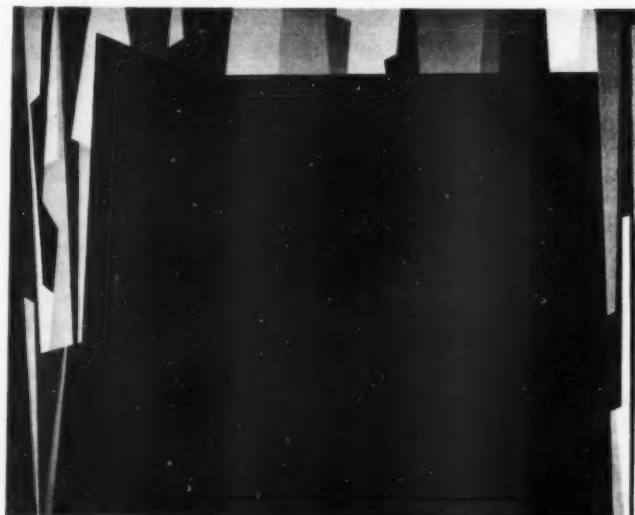
Lorser Feitelson, one of the West Coast group, writes that: 'The enigma of reality is greatly increased by a duality of interchangeable forms and space, in which stark flat areas of colour are ... in a state of continual fluctuation.' John McLaughlin has written of his painting: 'I would like the viewer to contemplate with quietude', but 'each viewer will see them differently.' Fluctuating relationships, different spectator reactions; these are not the properties of classicism as usually defined. Common to West and East Coast painters of this sort is an acceptance of painting as a visual object which hits the spectator's eye in ways that encourage a kind of 'illusion'. This separates such work from geometric forms of abstract art, which it sometimes appears to resemble. Decisively unlike earlier abstract art is the rejection of all separated forms (the clear fragments of Euclid which Suprematist and de stijl painters liked) and the use of forms which involve the whole picture area, from edge to edge.



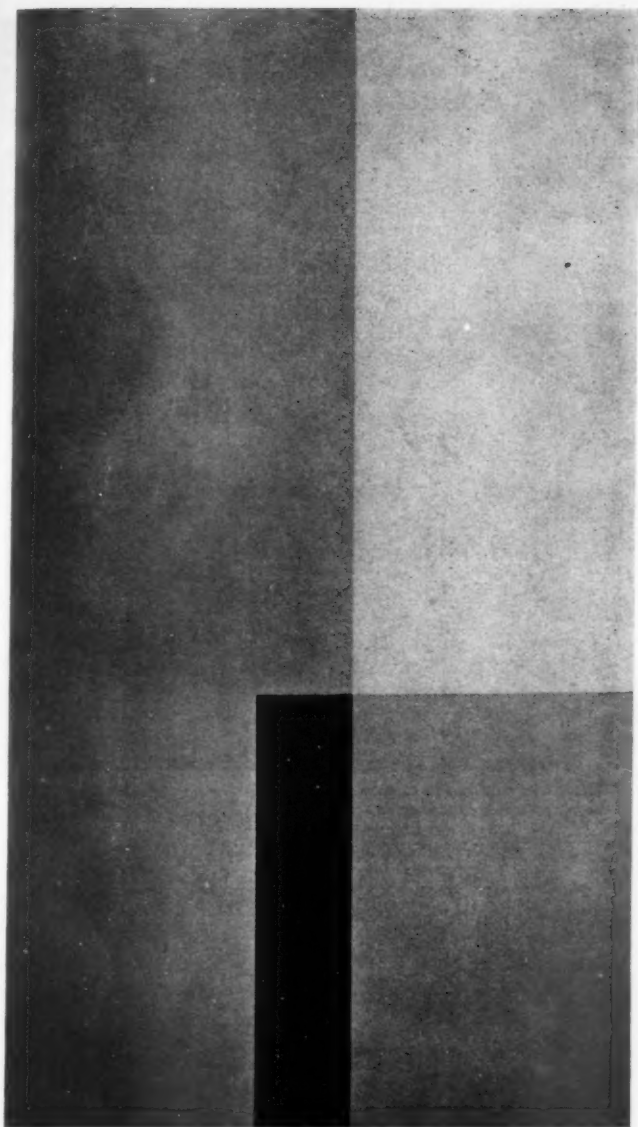
FREDERICK HAMMERSLEY: *One and One Half*. 1959. 24 x 36 inches.
(Photo courtesy Institute of Contemporary Art, London.)



LORSER FEITELSON: *Magical Space-Forms*. 1951-52. 50 x 67 inches.
(Courtesy I.C.A., London.)

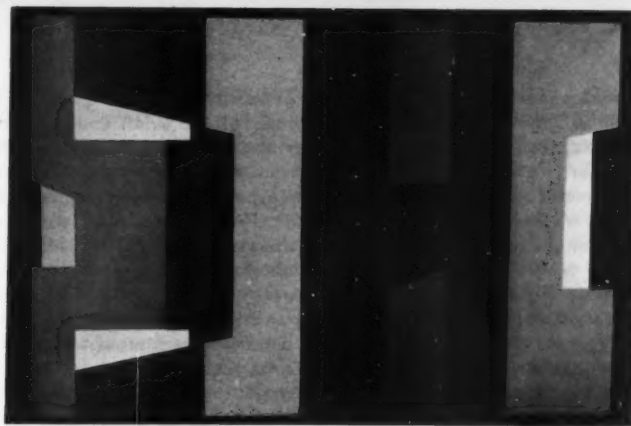


KARL BENJAMIN: *Big Magenta with Green*. 1959. 40 x 50 inches.
(Courtesy I.C.A., London.)

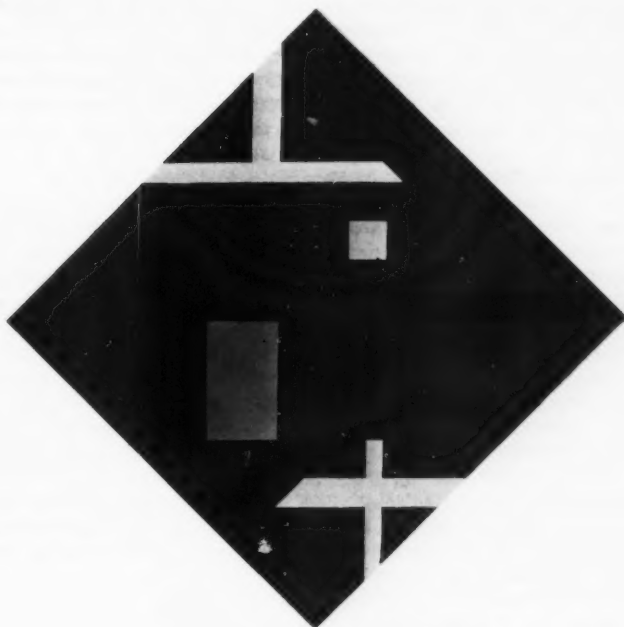


JOHN MCLAUGHLIN: Number 22. 1958. 72 x 40 inches. (Courtesy I. C. A., London.)

John McLaughlin's paintings are sober and simple, but his tonal planes of colour cannot be settled into a fixed format. The forms, as one's eye moves over them, are clear enough but they have moved when you return to them by another route. These simple pictures have, in fact, an obstinately shifting repose. Feitelson's paintings, on the other hand, have a jumping energetic character, the fluctuations of which are hinged on a hard-edge which is linear and directional. Frederick Hammersley's new pictures are based on forms such as circles and rectangles, but the tough oppositions of positive and negative gives the pictures an internal violence which rocks all (classical?) symmetry. Karl Benjamin, alone of these painters, goes in for flocks of small forms, rather than a small hand of high cards. 'Each shape or form is almost part of a great sheet with only this little part showing to let you know the whole exists' is Benjamin's explanation, a violation of the classical containedness of the work of art. The optical flicker shows in his work as a haze of zig-zags, sometimes contrasted with larger flat planes. If I want to deny these painters the label classicist it is because they do not need it. The term has enough phenomena to cover already without stretching it to cover painters whose art depends on visual impact and ambiguity. The fact that the forms are simple and neat does not make them 'classical'. On the contrary, this economy makes possible a sustained ambiguity and optical drama which a free technique or a less conscious control would weaken. Hence the use in England in the past two years of Langsner's term hard-edge, which still seems preferable to 'Abstract Classicist', even after measuring the terms against the brilliant, unsettling paintings, whose subject is incertitude economically presented.



IVAN PICELJ: Composition Aty. 1959. Oil. (Courtesy Drian Gallery, London.)



ALEKSANDER SRNEC: Composition T-26. Oil. 1959. (Courtesy Drian Gallery, London.)



BAKIC: Sculpture. (Courtesy Drian Gallery, London.)

Awareness of the incertitude of geometry is found in one of the three Yugoslav artists shown recently at the Drian Gallery (Vojin Bakic, Ivan Picelj, and Aleksander Srnec). Picelj, whose paintings of large enmeshed forms (unlike Srnec's conventional separation of elements) can be connected with aspects of Sophie Tauber, Arp, and Vasarely. Picelj divides modern art into two main streams, a rational stream which would include, for example, Nicolas Schöffer, and an irrational one (Tachism). This polarity, like all such, immediately creates a third term for interesting exceptions (which gradually turns out to be everybody), and it is here that Picelj himself belongs. He cannot revive the pioneer abstract artists' confidence in geometry as an absolute pictorial element, but, on the other hand, he does not wish to give it up. As a result, the square and the circle have become problematic to him. He uses geometry not with any hope of finding rules, of touching universals (such as Malevich and Mondrian expected to find), but as a way of creating space. His pictures sometimes lack the surface clarity needed if his positive-negative relationships are not to be clogged and arrested by ridges of pigment and patches of texture. Nevertheless, his non-dogmatic geometry is, though still tentative, a sensitive version of hard-edge ambiguity, though more closely developed from geometric art than that of the American painters.

TWO VERSIONS OF PASTORAL

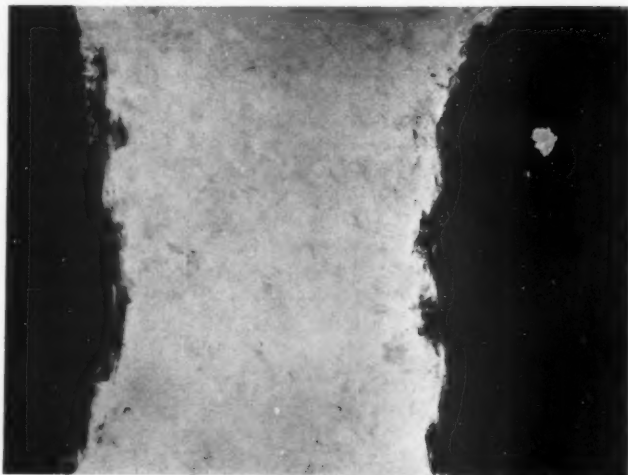
Theodoros Stamos is unusual among New York painters for a simple and wholesome faith in nature, by which he means nothing that most British landscape painters would not understand. It ranges from a regard for the Hudson River School to pictures derived from 'thoughts of the solstice'. Nature, in New York art, can cover anything outside the artist's head, including other people's art, buildings, one's own early work, anything not personal to a narrowly defined present. To Stamos, however, 'nature is a spiritual vista'. His paintings of the last ten years (sampled at Gimpel Fils in the first one-man show by a name American painter given by a commercial London gallery) are all basically pastoral. The early work, close to Bazliotes, treated pastoral as a nocturnal and ancient table, with a scattering of fossils and glowworms. In his best paintings, around 1957-58, Stamos made hazy and open pictures in which landscape yielded to a moist invasion of sky, dissolving all solids behind veils. A pastoral sentiment continued in these pictures which are Arcadian hollows and gentle light. The unanchored, drifting forms all have nature-associative colour. In 1959 Stamos embarked on a series of pictures based on Clyfford Still, with Still's wandering edges regularised into sections like the French or Italian flag. Even here, however, as in a picture like 'Chelsea II', a pastoral reference can be found. The division of the picture suggests schematic though misty rivers or brooks. Titles like 'Constantine', 'Corinth', 'Euphrates', etc. all encourage the meditative nature-rooted references these pictures give off, like perfume.

Stamos (born 1922) was compared by several British critics, to his detriment, with Trevor Bell, a thirty-year old painter who sold out at the Waddington Galleries. Bell's pictures, which belong to that British style that combines abstraction with scenery, make an obvious parallel with Stamos. Yorkshire hills and Cornish coast appeared in his work of a year or so back and his new work carries references to places in Italy, where he went last year. The trouble is, however, the uncertainty when one looks at Bell's paintings as to what one is seeing. The decorative mark and the fragmented allusions are always colliding and warping the surface. The nature-lover gets minced scenery and the connoisseur gets a fairly succulent skin of paint. It is usual to see such pictures as evidence of British love of land; it is hard not to see them as another case of the British love of compromise. The play of space and surface, subject and mark, is hard to resolve when you paint in this way (as Terry Frost and Roger Hilton, who shaped Bell's mode, have shown). But Bell is a naïve painter who never pursues his contradictions, never clamps together his dual interests. The result is that nature is the explanation of marks that fail to work on the surface, and the surface is the excuse for the standardised ellisions to which nature is reduced.

To return to Stamos. He has always been lucky; the record of his mixed exhibitions, for example, culminating in the Museum of Modern Art's 'New American Painting' which toured Europe last year, shows him cheek to ankle with the 1903-1913 giants. In fact, his place is not with them: his attitude to art, to his own gifts, is unlike theirs. He has a ready lyricism of hand and eye which the act of painting does not counter or transform. Technique for Stamos is never discovery or trial, but a mirror held up to his powers. The



STAMOS: Voyage to Ithaca. 1958. Oil. 72 x 60 inches. (Courtesy Gimpel Fils, London.)



STAMOS: Chelsea II. 1959. Oil. 54 x 70 inches. (Courtesy Gimpel Fils, London.)

creative act is simply the depositing on the canvas of his gifts. There is a lack of opposition between the painter's skills and the physiognomy of the work. The result is that Stamos' pictures have a passive look, yielding complacently to their able master, secure in the knowledge that nothing unpleasant or problematic can happen to them while he is around. Only in 'Voyage to Ithaca' and 'Byzantium 3' (both of 1958), with their thickened-up surface, did one feel the picture had answered back and persuaded the artist into an exchange with it. However, though Stamos lacks the strength and tension of the senior New York painters, he is a lesson in propriety to British abstract landscapists. He takes nature not as covert solids awkwardly embedded in the picture, but as a pervasive atmosphere. Nature is modulation of light and air, which enables him to unite the appeal to sentiments of nature and the necessity for a consistent pictorial structure. It is the lack of this mutual accommodation of paint and scene which cracks all the Bells.

FRANCIS BACON

Francis Bacon, as everybody surely knows, has used newspaper and magazine reproductions as a stimulus to the painting process. His out-of-focus monochromes show this practise clearly. The tech-



FRANCIS BACON: Head. 1959. (Courtesy Marlborough Fine Art, Ltd., London.)

trique, while thoroughly painterly, permitted resemblances to newsprint: restricted colour, dabbing with the brush and dragging, the blotting of paint. His pictures were somewhere between a parched Velasquez and a hazy photographic reproduction. Photographs, when reproduced by means of a coarse screen, lose detail and if, as with Bacon, the photographs seem to be of violent or sexual moves, imprecision increases our apprehension of WHAT MIGHT BE THERE. Bacon's new paintings have the look not of black and white but of colour photography, as if he had moved with the times as magazines have gone over to colour. In the middle 50s, Bacon tried various ways of brightening his palette, such as silhouetted figures in what looked like green-houses, the background carrying most of the colour, and the Van Gogh series. The Van Gogh paintings tried, unsuccessfully as it now seems, to combine his over-determined image (compounded of the present and memory-cues) with profuse painterliness. Compared to De Kooning's Women, they were unresolved and jerky, the colour staying on the surface in lurid and prosaic bundles. In the new works, however, his colour, though richer than it used to be, stays transparent in the sense of being descriptive of seen and felt forms behind the picture plane. Bacon seems to need the black of haunted museums or, at least, strong value contrasts to get his spatial definition working, and the best of his new work embeds the brighter colour in dark, expressionless fields of purple or billiard table green.

The flesh tints are warmer, pinker, sometimes Hogarthian in their ruddiness. This has not meant a reduction in Bacon's assault on the nerves. The flesh is flayed and Bacon paints the exposed raw meat or the bone or the limp outer layer. The robust colour of a 'Lying Figure', for example in the new show at Marlborough Fine Art Ltd., describes a puddle of a man, a skin like St. Bartholomew's. The colour flows or is compressed in crumpled but continuous surfaces, very different from the staccato dabbing and streaking of the earlier work. As a result of his effort toward a fuller plasticity Bacon denies the human figure the full ambience it used to have. His Pope's Throne may have looked like an electric chair, but there was room in it for a man. The arms and legs of its occupant, though vaguely defined, were full-length. Now, however, as the figures depart from an erect pose facing the painter, they turn into dwarfs when they sit down or hunchbacks when they crouch. Foreshortening is taken literally as something that makes limbs wither and backs bulge. Movements relative to the artist are all interpreted in forms detrimental to the model's wellbeing and adjustment. Effects of motion interest Bacon as much as ever, but they are used in a slightly new sense. Movements are no longer ghostly slices of time. In the new work a hand, for example, blurred by

movement becomes, not the trace of a five-fingered hand, but a solid fin, as if a man were to lose his fingers by moving his arm.

This is Bacon's best show for a long time: the thrills are pretty closely identified with matters of painting. When this identification does not happen the result is clogged and inert paint, as in the Van Gogh series, or meagre stills from a movie of the 40s which nobody wants anymore. The reconciliation of painting and melodrama has taken various forms in Bacon. It used to be a confrontation of news-photograph imagery with the format of Grand Manner portraiture, large dark canvases behind glass. The expected ancestor in the picture space would be substituted and abused. Now, however, Bacon has agreed for the first time to show his pictures without glass (they have been seen abroad without glass but not with Bacon's consent). This may be linked with the fact that Bacon's photographic sources appear to have changed. It looks as if art books have replaced "Paris Match". His paint, especially in the portraits, resembles blown-up photographs of heads by Hals or Daumier or Manet. This does not mean that Bacon is simply accepting a place in the tradition of painterly exploration of forms in the Venetian line. He is also excavating it critically, inventing ambiguities—or perhaps discovering them—in the physical method of handling. The portraits with pinks, purples, whites, blues are mashed up like a sundae melting on a skill. The face rolls and twists in these portraits as successive movements of the head, bringing different planes into prominence, called out metaphors of the skeleton. Thus movement becomes, for Bacon, a kind of body tremour.

One basis for Bacon's topicality was the existentialism which was current in the 40s in the form of susceptibility to 'extreme situations'. Now this sense of crisis has been incorporated into general opinion in a way not anticipated around the time of World War II. It has contributed to an acceptance of pessimistic estimates of the human condition, but without much care either for the Zeno-esque paradoxes of Sartre or the folklore of doom in popular existentialism. It is now possible to look at an early Bacon and instead of that thrill of horror critics of the 40s record, one just asks: 'who's screaming?' Thus Bacon's move from the overtly weird to a kind of macabre held close to the physical technique of painting is timely and needed. He had been on the edge of being corny.

NEO-ROMANTIC IMAGERY

By chance two exhibitions in London reminded us of Neo-Romanticism, that group so promptly and sympathetically championed by J. T. Soby in 1932. Its history since then has been diffuse but oddly persistent. In the late 20s it consisted of Christian Bérard, Eugène Berman, Léonid, Tchelitchev. In the succeeding thirty years Tchelitchev went on his eventful route and Bérard and Berman worked for film, fashion, and theatre. Though Neo-Romanticism in art waned, it has, nevertheless, preserved its identity as a certain kind of sensibility, or as an iconography which goes with this kind of sensibility. The often-noted parallel with Surrealism sometimes worked so that glamorous Surrealists, such as Leonore Fini, seemed to be (though not officially) Neo-Romantic. Cocteau is in and out of the group, for his limber classicism and their Blue Period-derived romanticism are often near enough, especially when subject matter is common. (Balthus is clearly linked to Neo-Romantic imagery which makes him the best painter of the group.) Neo-Romantic iconography includes: sad streets in crepuscular light; gloomy interiors with dreamy figures; sad, regal sculpture and gay ruins; and a preference in human figures for slender children in rags (implying pathos and availability for corruption) or for long-haired androgynous figures in drag. Whether in picturesque decor or in the fugitive catching of strange children, Neo-Romantics went after the elegant or the monstrous. Seductiveness or extravagance, theatricality or secrecy, are their moods. Comparable feelings are found in photography (all over the glossies) and in films such as Luis Bunuel's 'Los Olvidados', with its vivid squalor and mingling of dreams and flesh. This imagery, which avoids heterosexual costume and prosaic environment, has an obvious relevance to fashion and theatre. (In addition, it contributed to British Neo-Romanticism of the early 1940s: the lanky, pliant, youths of John Minton, John Craxton, and Keith Vaughan, have no other source. The secluded and darkly off-centre atmosphere is unmistakable.)

Having accepted the incorporation of most of this imagery into fashion magazines and theatre, it was odd to see paintings of the group again, a casual assembly of bits and pieces by Bérard at the Hanover and a solid display of recent Berman at the Lefevre Gal-

(Continued on page 71)

French Paintings, 1789-1929,
from the Collection of Walter P. Chrysler, Jr.

at

The Dayton Art Institute, March 26—May 22



ROUAULT: Tête du Christ.



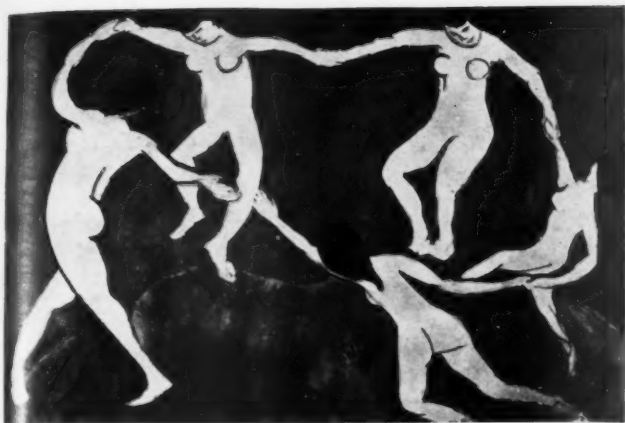
DEGAS: Danseuse aux bouquets.



CÉZANNE: Girl with Doll.



ANTOINE JEAN GROS: Self Portrait.



MATISSE: La Danse.



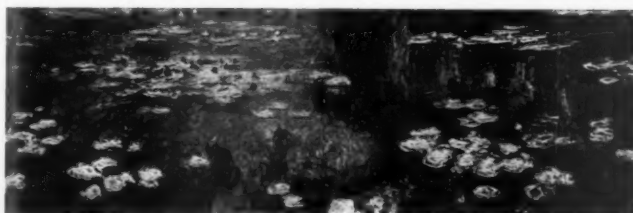
GAUGUIN: La Perte du pucelage.



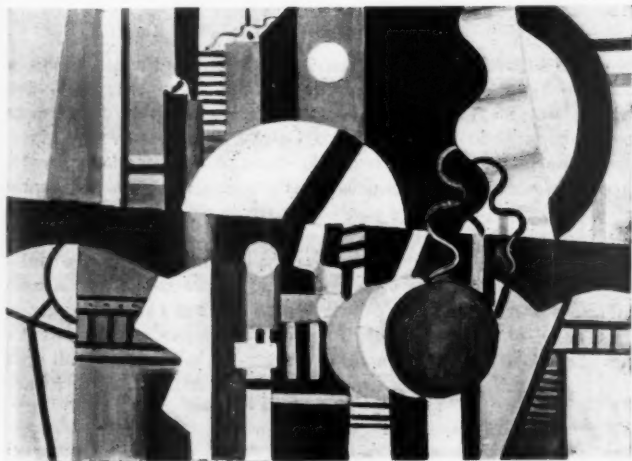
BOUDIN: Bateaux échoués.



SIGNAC: Venice — le bassin de Saint-Marc.



MONET: Nymphéas.



L'GER: Abstraction—Mechanical Element.



GERICAULT: Landscape with Roman Tomb.



SANTOMASO: La cinque della sera. 1960. 73 x 100 cm. (Galleria Pogliani, Rome.)



Presenza nel tempo di Santomaso

Umbro Apollonio

Santomaso fa parte di quella generazione che, nata nel primo e maturatasi tra il quarto e il quinto decennio del secolo, si usa chiamare «di mezzo» ed ha sopportato i primi urti del tempo nuovo, ricuperando a duro prezzo i posti che spettavano. Ma è stata anche la generazione la quale, benché aspramente provata, non patì le scosse disperanti di quella successiva e si mantenne fedele all'ordine, schiva d'ogni azzardo com'è stata sollecitata ai valori dell'evocazione, riproposta questa con novità d'accenti e di segni. Fin dalle prove inaugurali apparve chiaro infatti che nella maggior parte essa conservava sempre viva l'emozione per le cose di natura e che l'opera non poteva nascere senza che a quelle non rivolgesse lo sguardo. A simile pace contemplativa, e pur esaltante, si aggiunse ben presto per altro il richiamo di determinati archetipi poetici che escludevano una qualsiasi pratica imitativa degli aspetti

◀ SANTOMASO: Double Scythe. 1958. 31 3/4 x 45 1/2 inches. (Collection Albert Skira, Geneva. Photo courtesy Grace Borgenicht Gallery, New York.)

realistic
scienza
grosso
con Pie
dell'int
sfumare
riduzion
estetica
volesse
a sentit



SANTOMASO: Tempo di Spagna. 1959. 162 x 130 cm. (Collection Di Tella, Buenos Aires. Photo Galleria Pogliani, Rome.)

realistici, e fu affrontato quindi l'obbligo culturale verso la coscienza rinnovatrice del linguaggio dell'arte. I lineamenti che, grosso modo, configurano tale vicenda vanno dagli iniziali incontri con Picasso, Braque, Matisse, Rouault al polarizzarsi successivo dell'interesse per Klee e Kandinsky, con conseguente e logico sfumare della attrattiva esercitata dai primi e con una esplicita riduzione degli oggetti poetici chiamati a restituire l'immagine estetica. Nè in siffatta sorte era poco facile districarsi ove non si volesse rendersi complici di un'obbedienza meramente meccanica a sentimenti di difesa o di adesione, senza giocare una propria

battuta che scaturisse da una rilettura testuale delle opere e ne mutuasse il discorso. Sicchè, impediti di scattare subito verso spregiudicatezze puntigliose decise a tentare una figura totalmente innovata — e ciò per rispetto all'addestramento che informò fin da principio il lavoro espressivo — l'esercizio si attenne al mantenimento di un equilibrio irto di difficoltà, ma la cui virtù faceva sì che non andasse perduto il controllo razionale del fare. Così Santomaso ricreò nel suo quadro una dimensione pittorica ben saldata in una struttura di fondo reattiva, supporto, poi, altrettanto ben governato del suo esaltare i simboli evocativi. Poteva dapprima,

simile operare, risentire di qualche grevazza o lasciar troppo scoperti taluni nodi culturali o, magari, lasciar inassorbita qualche ambivalenza della risoluzione, ancora indecisa tra lo scarto massimo dell'evidenza oggettiva e la conservazione di un fantasma comunque riconoscibile, ma dobbiamo ammettere che massimamente nell'ultimo lustro le sue pitture hanno scoperto un accesso più risoluto al fervido dominio della fantasia diretta. Una volta trovato il modo d'inserire il suo sentimento nell'irradiarsi del nuovo spirito creativo, egli è andato, per successivi gradi d'esperienza, via affinando ed aggiornando i suoi mezzi fino ad accrescere la sua autorità.

Già da qualche anno s'era avvertita una maggiore eccitazione emotiva, un dipanarsi più elementare dei termini lirici, un battere più limpido degli accenti cromatici sulle sensazioni provate, e



SANTOMASO: Pietra secca. 1958. 116 x 81 cm. (Collection James P. Goodwin, New York. Photo Grace Borgenicht Gallery.)



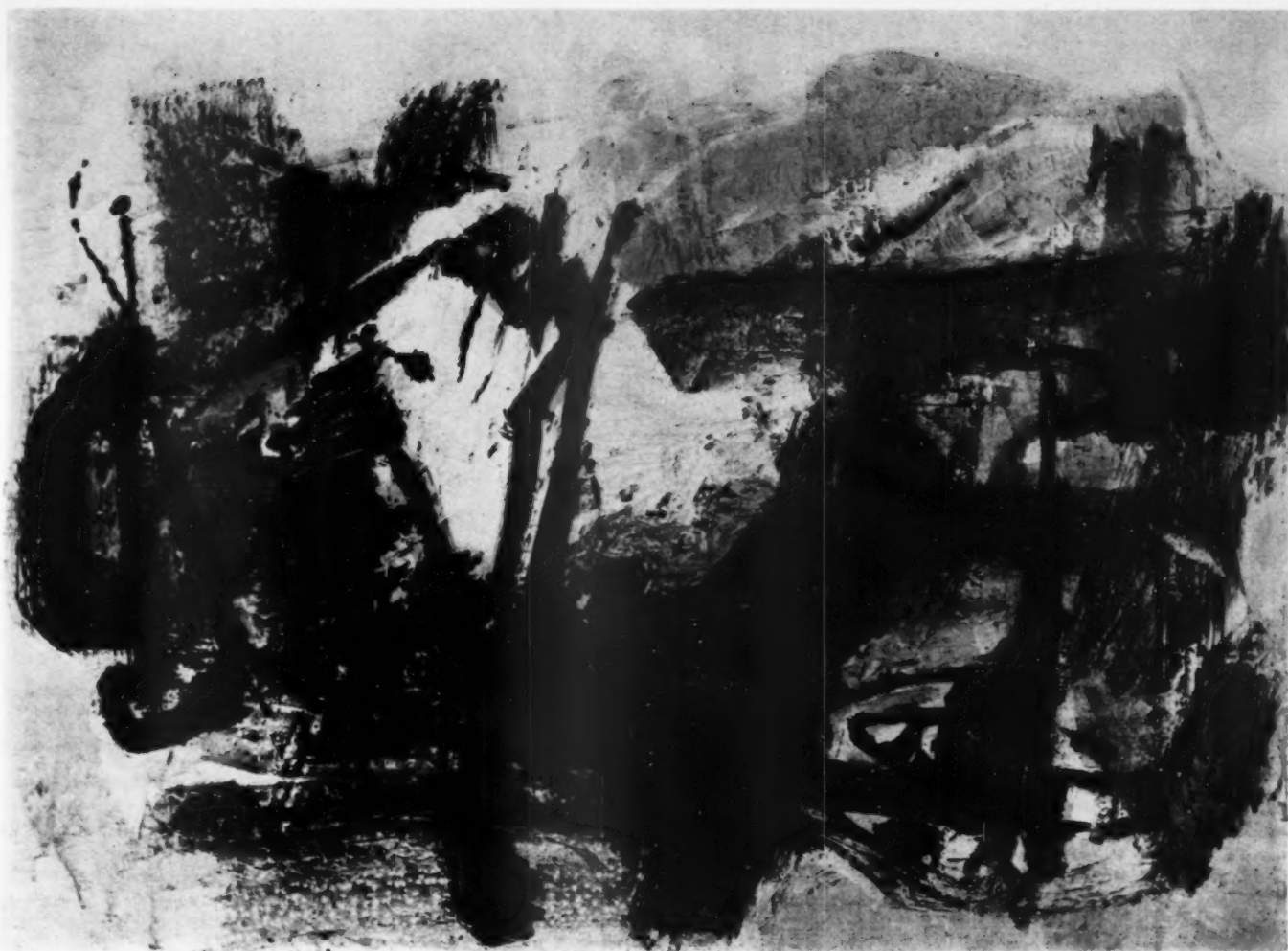
SANTOMASO: Tempo castigliano. 1959. 80 x 80 cm. (Galleria Pogliani, Rome.)

senza che perciò venisse turbata la pacatezza ordinata della composizione; memorie e sentimenti premevano più da presso e nel contempo trasportavano il pittore in una densità incantata dove resisteva soltanto l'alone della tenerezza colta nelle figure incontrate: bagliori e ripercussioni che gonfiano il cuore e sollecitano la fantasia. Quando si parla di «nuovo naturalismo» o di «impressionismo astratto» non sarebbe fuor di luogo intendere proprio simile genesi del processo creativo ovvero simile portare ad evidenza un flusso che è fatto di sensazioni e di memorie, di cronaca e di cultura, e che viene fissato sulla tela mediante quel rigore che come scarta le scorie così evita di dissiparsi nella materia.

Che Santomaso abbia compiuto la sua esperienza tenendo conto di alcuni elementi forniti dalle varie presenze della storia non comporta demerito, perchè ne ha dato una versione propria, e poi perchè ha presentato applicazioni istruttive di alcuni problemi che si stavano dibattendo: istruttive nel senso che le ha coinvolte in quell'armonia cromatica ed in quell'equilibrio compositivo che firmano la struttura per così dire tradizionale d'ogni opera che si proponga di durare oltre una semplice stagione. Al di là delle determinazioni particolari infatti, si deve riconoscere che l'esercizio artistico non può restare indifferente alla fecondità dei fenomeni dentro cui si trova a svolgersi e ad operare: per questo atti e suggerimenti, oggi come ieri, perfezionano il loro significato nell'organismo in cui vengono ripresi e guidati. Non è con ciò che ricevano una definizione terminale, soltanto si fissano in senso unitario e riflettono un aspetto meno polemico del valore indiziario: divengono insomma situazione di fatto e non semplice interpretazione. Fosse Braque o Hartung o l'informel, si trattava di ascendenze accolte come forme di linguaggio, intercettate e volute al di fuori della loro validità obiettiva, quindi assunte quali indici astanti, passibili d'arricchimento espressivo per un proprio problema.

Superata, oltre un decennio fa, la fase in cui le emergenze plastiche avevano ancora parte predominante, Santomaso è andato conformando la sua visione su partiture distese che ritmavano i piani per pacate trasparenze di colore. Poi le superfici si sono fatte più dense, qua e là anche più calde, ed hanno gradatamente smesso una metrica rigorosamente intarsiata per animarsi mediante una trama cromatica libera di limiti fissi e ricca di tutte le parvenze più sottili: sicchè la visione non fu indagata, come nei tempi antecedenti, bensì scoperta e diremmo narrata nei suoi riflessi immediati. Poi, anzi che distendersi come veli o lamine trasparenti, il colore si è acuitizzato, sempre tuttavia intriso di luce, mediante palpiti affioranti da un'elaborazione raddensata in cui meglio si ricostruiva il motivo ispiratore. La stessa sapienza stilistica s'è fatta più perspicace; si sono perdute visioni troppo particolari di natura; il paesaggio è tanto più cresciuto nel cuore, moderando talune intelaiature formalistiche con un ribollire di quiete sgranature cromatiche. Sicchè dopo aver scandito lo spazio naturale sulla falsariga del metodo cubista, senza perdere perciò la dignità della propria inclinazione personale, Santomaso è pervenuto ad eccitare una relazione sentimento-verità nel filtro di una quantità cromatica che, non più di rifrangenze, acquista in corposità senza rimetterci in splendore. Tant'è vero che una nuova condizione di cultura è venuta a coincidere con il suo sentimento per stabilire un alterno dispiegamento in termini pittorici di emozioni liriche e drammatiche costrette dentro una struttura dove nulla è lasciato al caso, ma tutto è costruito ossia soppesato nei suoi valori di effetto e di linguaggio. Appunto più fasi si sommano nelle ultime composizioni, complementari l'una all'altra, rese più mosse e pungenti da maggiore sonorità nei risalti cromatici e da maggiore forzatura nei segni portanti. Il clima, tra riflessivo ed assaporato, non è perciò corretto, soltanto continua su altra piattaforma secondo una norma ricostruttiva che non esclude le risorse allusive e quindi le accumulazioni per fissarne l'attributo potenziale. Si ha così un aggregato di componenti in cui il valore complessivo viene dato dal trascorrere dall'una all'altra senza favorire nessuna ovvero implicandole tutte quali intermedie di una inerenza equilibratrice dove l'istinto poetico s'inclina e trova opportuna base di partenza. Questa assidua presenza nel tempo, che urge con un corredo fornitissimo di qualità metriche, non allontana mai perciò l'artista dal farsi portavoce di nozioni attualizzate mediante il continuo riattivare e rimettere in gioco fattori scelti ed acquisiti.

Nell'estendersi di accesi impulsi romantici, spinti al punto di farli vettori della naturalità della materia e del gesto, così da sfuggire molto spesso ad ogni controllo e da affidarsi alla eventualità espressiva, il ripiegare su un principio razionale, che sia legge o scopo del comportamento artistico, non pare illecito, in quanto



SANTOMASO: L'Ora dei grilli. 1960. 73 x 100 cm. (Galleria Pogliani, Rome.)

accenna ad una conversione atta a ridurre al minimo i pericoli delle conseguenze automatiche. In questo senso Santomaso evita di attenersi ad una fluidità percettiva, esclusivamente emozionale, per impegnarsi in un'elaborazione schematica: il che vuol dire adoperarsi per associare l'inquietudine problematica dell'esistere alla responsabilità di un ordine ideale. Non indifferente al sussistere di una diffusa drammaticità, nè all'ufficio espressivo della facoltà del segno immediato — probabile traguardo di una intuizione esordiente — il pittore avverte allora l'immanenza di uno stato generale dello spirito e non esita quindi a penetrarvi per aggiungere qualcosa di suo. Ecco così che i dipinti più recenti di Santomaso sono entrati in un clima più mosso, più libero, quasi si accingesse a deplorare certe rifiniture e preferisse lasciare alla sintassi linguistica un potere non del tutto esplicito. Adottate certe risultanze di ricerche contemporanee, vi intrattiene un dialogo e, nel rapporto, la sua incidenza rende maggiormente rigogliosa la composizione, rimasta in ultimo tangenziale alle cause che hanno suscitato quegli orientamenti. L'intersecarsi dei segni nelle masse spaziali, di calda pasta cromatica, accentua in modo naturale la tensione drammatica già suggerita dal gioco di zone affioranti d'ombra e di luce — come un tempo lontano (1940) avevano risalto nelle nature morte i cordoni neri. Sicchè tale capacità di accordare con il proprio ideale i problemi che si presentano e di servirsene per un arricchimento sintattico, vuol dire farsene assertori conferendovi con sagacia una designazione motivata.

Per certo le più ardimentose avanguardie comportano sempre altezzosi corredi teorici, nè si può negare che, pur si fatte, man-

chino utili contributi quando rispondano ad un'istanza critica. Il fatto si è che rari sono coloro i quali pareggiano lo stimolo polemico con una coscienza formale altrettanto fornita. Giova perciò all'intensificazione della cultura che qualcuno ne assuma le virtù implicite per sistamarle in una struttura meno instabile, dove appunto sarà da reperirle al fine di valutarne la disponibilità di ascendente linguistico. La nuova visione promossa dalla idea cubista non avrebbe mai portato alle successive conseguenze, così fondamentali per la fase di civiltà che attraversiamo, se i suoi dati non fossero stati largamente impiegati al di là dei massimi poeti che vi dettero avvio. Non farsi trovare sprovveduti davanti al progredire della storia è segno di accortezza da non sottovalutare, specie rispetto a quella che si butta allo sbaraglio avventuroso per mera insofferenza di formulazioni coordinate: migliore nel senso che un artista deve aver cura dello strumento di cui dispone e consapevolezza di quello che esso può produrre. Mi pare che Santomaso, appunto, si sia sempre preoccupato di questo e non abbia mai smesso la volontà di essere presente al proprio tempo. Perciò la sua posizione prende un posto speciale nella cultura pittorica contemporanea: egli non cede all'estro nè al rigore in senso estremo, sibbene ricerca la chiusura dell'immagine suscitata dallo spirito della realtà, dopo averla depurata dei pesi «esistenzialistici» e «realistici», di qualunque provenienza essi siano, e incorporandola attraverso il concatenarsi di periodi successivi ai presupposti che informano il modificarsi del gusto nel fluire del tempo, suggestivo quanto profondo catalizzatore delle scelte più diverse.



HALPERN: Dans la Montagne. 1959. (Galerie Art Vivant, Paris.)

Stanislas Halpern

Pierre Restany

Il serait vain de chercher à analyser la peinture de Stanislas Halpern sans tenir compte d'un coefficient particulier de déracinement qui affecte chaque trait de sa personnalité.

Stanislas Halpern (né en octobre 1919) a aujourd'hui 40 ans. Il a quitté sa Pologne natale à l'âge de 20 ans pour s'installer en Australie. Il s'embarque à Melbourne en 1950 pour venir s'établir en France, en Provence d'abord puis à Paris où il réside désormais.

Ces brèves indications biographiques se passent de commentaires. La formation de la personnalité d'Halpern a été déterminée par cette triple série de déracinements successifs. On ne peut pas à proprement parler envisager une progression linéaire dans la démarche de cet artiste. Il s'agit bien plus d'une lente stratification des diverses expériences vécues dans des milieux fort dissemblables les uns des autres.

Cherchons d'abord les traits de permanence autour desquels pourra s'orienter notre analyse. Halpern se sent d'emblée profondément, organiquement européen. Il a vécu toute sa jeunesse en Pologne où il a fréquenté l'École des Beaux-Arts de Lwow. La Pologne de l'entre-deux guerres jouait politiquement et culturellement le rôle d'un bastion avancé de l'Occident: la formation culturelle de base du jeune artiste est occidentale. Et de fait il ne renoncera jamais à cette tentation de l'Occident. Bien loin de s'en détourner, il y cédera tout à fait plus tard, en venant se fixer à Paris.

Mais en Pologne la géographie s'est toujours heurtée à l'histoire. La plaine polonaise trouve son prolongement naturel au delà des marais baltes, dans la grande steppe russe. Si la vocation historique de la Pologne l'attire vers l'Occident, elle n'a en revanche que d'imprécises frontières géographiques vers l'Est. Un campagnard polonais de la province de Lwow est déjà un homme de la steppe. Sa vision des choses se forme dès l'enfance au contact d'un paysage illimité et sans accident de relief, à la fuite de

l'horizon bas sur les tourbières, à une sensation physique d'infini. La présence de l'homme dans ce contexte extra-dimensionnel s'identifie à cette perception directe de l'espace dans sa réalité tangible, dans la continuité de son étendue.

En Australie, Halpern devait retrouver cette sensation d'immensité, à une échelle bien plus grande encore. Et c'est ainsi que se développera en lui très tôt cette acuité perceptive, cette compréhension physique de l'espace qui constituent les fondements mêmes de sa personnalité artistique.

Mais le destin de ce peintre devait se jouer à Paris: il obéissait en ce sens à l'instinct obscur d'une diaspora intellectuelle, le même qui conduisit à Paris les Chagall, les Kisling, les Pascin et les Soutine.

On a évoqué le nom de Soutine à propos d'Halpern. Ce n'est sans doute pas par hasard, bien qu'il faille toujours se méfier des coïncidences trop heureuses. Les premiers paysages de Soutine et notamment ceux du Midi, de Céret et de Cagnes (1916—1921) témoignent bien de cette perception physique de l'étendue et de cette vision cosmique que nous retrouvons dans les meilleures œuvres d'Halpern, dans toutes celles qui ne sont pas «bouchées» par une angoisse paralysante menant à la négation de soi.

Autre trait commun avec la légende soutinienne, cette immense pudeur d'Halpern vis-à-vis de l'œuvre. Profonde humilité dans la peine et le travail de tous les jours: l'artiste se connaît bien, il a su prendre la mesure de ses angoisses et de ses doutes. Un instant d'obscurité suffit à détruire toute l'infrastructure d'un laborieux édifice. Halpern lui aussi cache son humanité, à travers une pâte ingrate, des tons sombres, des accords sourds.

Mais les possibilités d'ouverture au monde de ce polonais de Lwow, australien par le passeport et parisien d'adoption sont psychologiquement plus larges — et c'est tant mieux sans doute — que celles du lithuanien de Smilovitchi.

Les expériences de Stacha Halpern ont aéré sa psychologie et ordonné, pour ainsi dire, ses activités réflexes. Jamais le désarroi, même à l'instant de pire panique intellectuelle, ne tourne chez lui à la crise épileptique. La peinture chez Halpern sanctionne un accord de bon voisinage, une alliance entre le Moi et l'Univers.

Ce qu'Halpern est venu demander à Paris, c'est une raison de peindre, c'est-à-dire de s'insérer dans un certain ordre de relations humaines et spirituelles capable d'alimenter et de justifier sa vocation. Équilibre instable sans cesse remis en question par un vieux fonds d'éternelle tristesse juive, par un pénible cortège d'épreuves matérielles aussi. Plus d'une fois le personnage social, dangereusement menacé, m'est apparu au seuil de la chute. Il a toujours su opérer le rétablissement nécessaire, puisant en lui-même des sources d'énergie insoupçonnées. Depuis deux ans, une nette amélioration des conditions de vie coïncide avec une plénitude accrue dans les moyens d'expression.

Il serait erroné toutefois de parler ici d'un véritable équilibre fonctionnel dans la démarche créatrice. L'activité créatrice d'Halpern est placée sous le signe de la plus fondamentale irrégularité. C'est l'irrégularité de tous les peintres d'instinct, l'irrégularité d'une peinture totalement asservie à la quête d'une compensation spirituelle.

C'est dans cette oscillation constante entre les bornes extrêmes de l'aventure perceptive que j'ai puisé dès l'abord les raisons de mon attirance pour cette peinture. Il n'y a pas de jeu esthétique ni de petits problèmes, mais une série de gestes organiques et délimitatifs qui doit apporter une solution au terme de son déroulement, réussite ou échec.

La peinture d'Halpern est difficile de lecture, en dépit de son organicité-même. L'artiste retire de la nature ambiante les éléments bruts d'une inspiration directe. Ce choc visuel détermine au départ les structures affectives d'une vision émotionnelle. L'auteur ressent avec une conscience aiguë les liens de continuité qui unissent sa peinture aux péripéties de l'existence quotidienne. Des voyages et des séjours prolongés en Provence, en Corse, en Yougoslavie ou sur les bords de la Marne sont ainsi à l'origine directe de séries picturales, basées sur des aménagements successifs des structures affectives de la vision.

Halpern cherche instinctivement à ordonner sa vision autour de noyaux émotionnels élémentaires. C'est dans la perception de la continuité qui le lie aux forces obscures de la nature, aux éléments premiers de l'univers, à la mer, aux rochers, à tous les phénomènes de pénétration et de diffusion de la lumière que l'artiste pressent la voie étroite d'une plus complète réalisation de soi. Le mur joue un rôle important dans cette cosmogonie lyrique: ce bloc fissuré d'inquiétudes, aux balafres crasseuses, à la pesante présence est un finistère de la Vie.

Mon premier contact avec l'œuvre d'Halpern date de 1953, à l'époque précisément où elle débouchait sur une série de murailles aux ocres sales et aux gris aveugles: il en émanait toute l'humidité moite de l'île Saint-Louis ou de la rue de la Huchette. Parmi les recherches des jeunes peintres de l'époque, son aventure affirmait l'originalité puissante d'une démarche commandée par un instinct terrien de situation. Halpern ne retranscrit pas une émotion, il en tire les plastiques conséquences, dans l'inéluctable logique de ses impulsions. Jamais le peintre ne s'écartera de ce contact fondamental avec la nature (entendez: l'espace ambiant défini par l'envergure perceptive d'un être sensible). Il éprouvera parfois la sensation de blocage, de court-circuit ou de rupture; et dans chacun de ces cas, c'est en renouvelant et régénérant sa vision qu'il tentera de sortir de l'impasse.

Le «paysage», ou plus exactement ce parti-pris structurel de l'étendue joue de ce fait un rôle considérable dans l'œuvre d'Halpern. Mais qu'on ne s'y trompe pas. Ce paysagiste organique n'est pas un peintre analytique. Il ne décompose pas sa vision. Il cherche à en exalter par le geste et la couleur les structures internes, les dimensions affectives, au risque de perdre toute stabilité dans la composition. A l'instar des fauves ou des expressionnistes allemands, ou encore de Soutine (toujours lui), Halpern dessine par la couleur. Une couleur sans incandescences ni flamboiements, prodigue de teintes neutres, mais où la lumière est infailliblement distribuée. Le cheminement de la lumière donne vie et cohérence à cet espace secret aux complexes résonances, animé parfois de subtils remous où viennent se mêler terres et ciels.

L'importance de cette option luministe n'a fait que croître au cours des développements récents de la démarche du peintre, et cela



HALPERN: Paysage. 1959. (Galerie Art Vivant, Paris.)

au détriment des effets de matière caractéristiques des époques antérieures. Le tableau a perdu ses épaisseurs de pâte, ses rugosités, ses contrastes durcis, au profit d'une surface de plus en plus lisse. La lumière, par un jeu complexe de glacis, enveloppe et caresse une vision intériorisée du monde proche en esprit des clairs-obscur hollandais.

Et en fin de compte c'est cette «personnalisation» de l'espace pictural qui domine la vision créatrice de l'artiste et en détermine le sens profond. Le geste pictural d'Halpern est à l'exacte mesure de sa personnalité affective: il en partage l'irrégularité, les hauts et les bas, les exaltations et les dépressions. Cette définition plastique d'une situation caractéristique s'appuie sur un sens très affiné du métier pictural. Mais la technique demeure asservie au tempérament et à ses exigences de vérité. Elle n'a jamais le dessus. Halpern s'exprime avec la plus grande sobriété, le plus grand laconisme dans l'emploi des moyens purement esthétiques. Cette retenue dans le ton constitue une preuve supplémentaire de l'authenticité de la démarche.

Halpern poursuit dans la solitude l'approfondissement d'une vision synthétique du monde. Profondément conscient des liens organiques qui l'attachent au cosmos, il essaie d'en retranscrire, en leur vérité première, les accents affectifs essentiels.

Ce tempérament sensible a horreur de l'emphase. Sa peinture est riche, mais sobre. Elle ignore les faux-fuyants, elle méprise les recettes. Dans ses réussites comme dans ses échecs elle est l'expression franche d'un être authentique, qui s'est éveillé à la conscience de soi et du monde, et qui sait payer le dur prix de sa lucidité. Le chant du Julf Errant est sa contribution personnelle au bien commun de l'Humanité: cette aventure individuelle résistera à l'avalanche des slogans et des écoles.

ALLOWAY: continued from page 63

lery. Drawings by Bérard used the beach, the circus, and the street as a source of gamins or sailors: No. 15 in the Hanover Gallery exhibition, a sailor with a Mr. Universe build and a feminine head, was typical. Most of the works are sketchy and unfinished and Bérard was one of those artists who preferred to stop in the stage of notation rather than at a later conclusive point. A 'Head of an Actor' (no date but presumably painted in the early 30s) shows, however, what he could occasionally manage, balancing a picture on a point somewhere between objectivity and a stirred-up mood. Berman, on the other hand, thrusts his paintings and gouaches of architectural subjects towards a standard finish in which wiry line and rough texture describe time's wit at the expense of man's work. His scenes have their roots in 18th century capricci (Piranesi, Guardi), occasionally hotted up by art-historical detail, such as stringy Ferrarese clouds. The capriccio, the re-siting of architecture in new combinations and new places, is a form still usable, in a context of polemical urbanism or, maybe, in relation to 'situationism'. But to Berman it is only a nostalgic scene, both pompous and stricken, for tiny devalued figures too small for the washing they are always hanging out.

FROM EXHIBITIONS HERE AND THERE

— on this page, some recent museum shows
and acquisitions



FRITZ WINTER: Wild Garden. From the exhibition "German Artists of Today", circulated by the Smithsonian Institution and currently on view at the Walker Art Center, Minneapolis.



HEINZ TROEKES: Ramified Inscriptions. From the exhibition mentioned above. (Both photographs, courtesy The Walker Art Center.)



BISSIÈRE: Painting. A recent acquisition of the Musée de Metz.



ZURBURÁN: Saint Francis. 1631-32. Oil on canvas. 80 x 44 inches. A recent acquisition of the Milwaukee Art Center.



DESNOYER: L'écheveau. Recently acquired by the Musée de Grenoble.



1. JOSÉ BERMUDEZ: *To Burn a Witch, Oh Yes!* 1959. Oil. 45 × 57 1/2 inches. (Gres Gallery, Washington, D. C.)

2. MICHEL VALDRAC: *Le Plaisir*. 53 × 48 cm. (Galerie de Beaune, Paris.)

3. JAMES LEONG: *Figure among the Rocks*. 1959. Paper, vinavil, casein on canvas. 45 × 45 inches. (Leong's paintings, shown this past season at L'Obelisco, Rome, may currently be seen at the Barone Gallery, New York.)

4. JACK YOUNGERMAN: *Black-White*. 1958. 93 1/2 × 36 1/2 inches. (Youngerman's work was discussed by William Rubin in *ART INTERNATIONAL*, IV/1. Photo courtesy Betty Parsons Gallery, New York.)



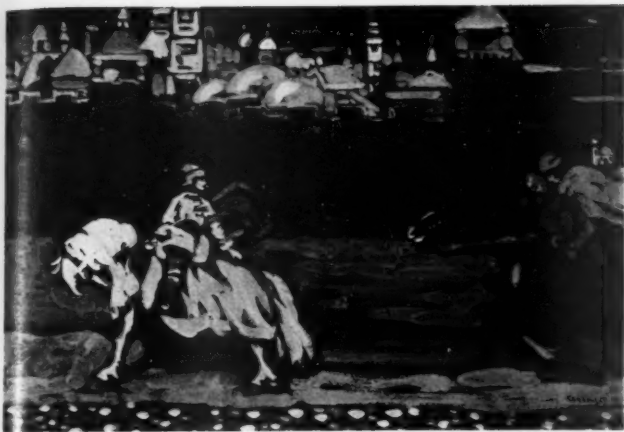
PETER BRÜNING: Peinture. 1959. 115 x 145 cm. (Brüning's work, recently exhibited at the Galleria Apollinaire, Milan, is now to be seen in Rome at La Tartaruga.)



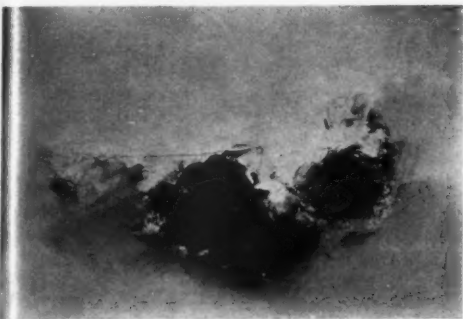
Left, FRITZ WOTRUBA: Relief with two Figures. 1958. Detail of large bronze relief shown last year at the Brussels World's Fair. Height 9 feet, 10 inches. (Wotruba's work is currently on exhibit at Fine Arts Associates, New York, and will be discussed by Barbara Butler in the next number.)

Below, ALFRED RUSSELL: Sonnet "N". 1959. Oil. 44 x 33 inches. (Ruth White Gallery, New York.)





K. NDINSKY: Kreuzfahrer. 1903. 11 x 16 inches. Formerly in the Arthur Jerome Eddy Collection. (New Art Center Gallery, New York.)



FETTO: Gouache. 1959. 54 x 37 cm. (Collection Ringström, Paris. From the artist's exhibition at the Galerie Arnaud.)



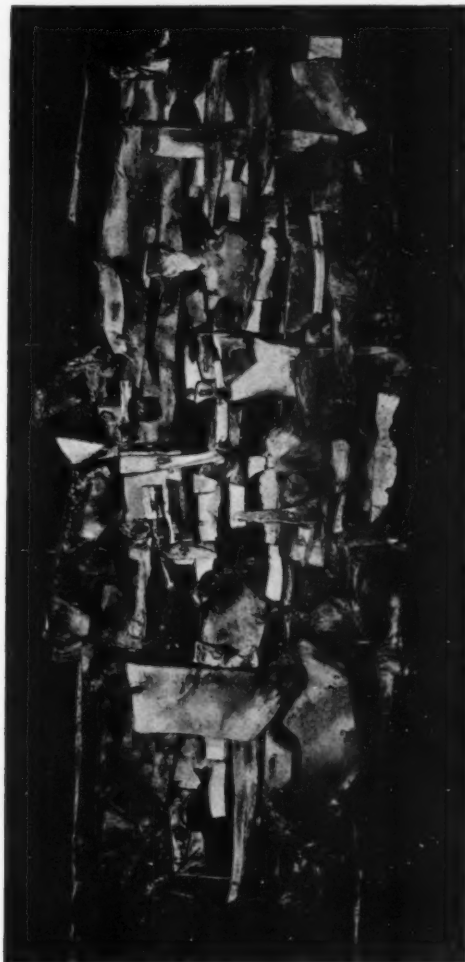
HELANI: Crucifixion. 1960. (Galleria "Appunto", Rome.)



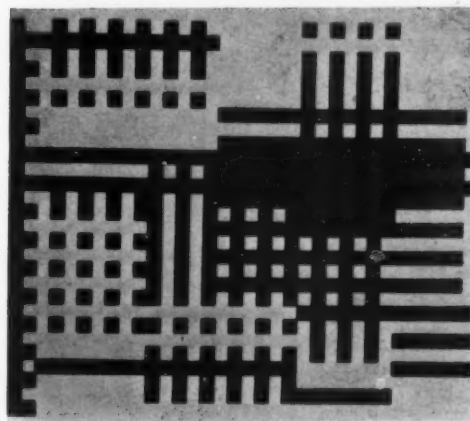
ACCATINI: Painting. (Galleria "Appunto", Rome.)



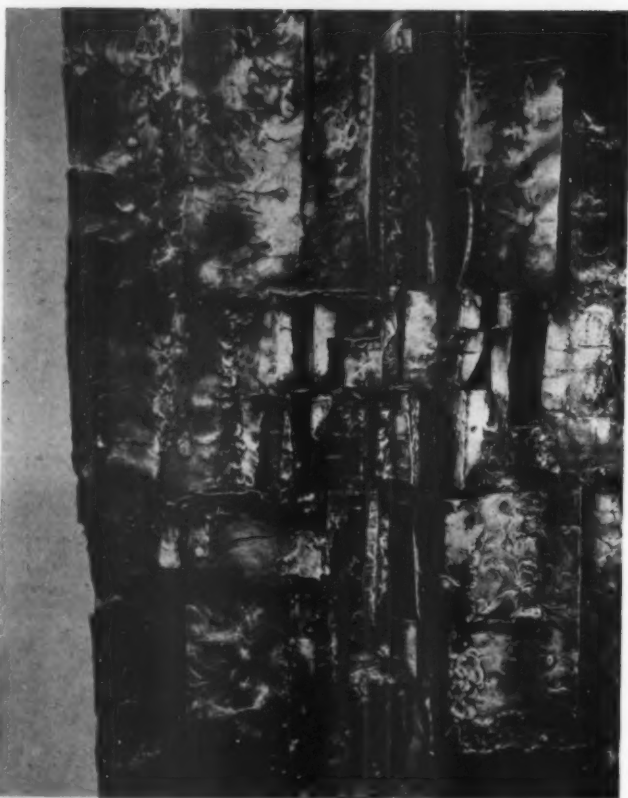
CREMONINI: Femme parmi les pierres. 1957. 73 x 54 cm. (Cremonini's work will shortly go on exhibit, for the first time in Paris, at the Galerie du Dragon.)



LACOMBE: Relief. 1960. (Galerie du Dragon, Paris.)



JOSEF ALBERS: Fabrik B. 1925. Opaque glass. 30 x 34 cm. (Galerie Suzanne Bollag, Zürich.)



1. BERNARD ROSENTHAL: Moontide. 1959. Brass. 27 inches high, 33 inches wide
2. BERNARD ROSENTHAL: Palimpsest II (detail). 1959. Black aluminium. 84 X 40 in. (This work and the one above it were included in the artist's recent exhibition at the Catherine Viviano Gallery, New York.)
3. CARLO RAMOUS: Riflesso. 1959. Bronze. Height 39 cm. (Galerie Suzanne Bollag Zürich.)
4. HAROLD PARIS: Woman of Hydra. 1959. Black wax. 40 1/2 inches high. (Esther Stuttmann Gallery, New York.)
5. JAMES WINES: Landscape I. Bronze. 1959. (Wines's work was recently shown in Rome by Topazia Alliate at the Galleria Trastevere, and will next be exhibited at Fine Arts Associates, New York.)
6. GIACOMETTI: Femme accroupie. 1957. Bronze. 19 1/4 inches high. (World House Galleries, New York.)





1. YVONNE THOMAS: *The Score*. Oil. 33 x 39 inches. 1959. (Courtesy Stuttmann Gallery, New York.)
2. KUMI SUGAI: *Fubuki*. 1959. Oil. 64 x 51 cm. (Courtesy Kootz Gallery, New York.)
3. ADRIEN DE MENASCE: *They burn*. April 1959. Oil. 46 x 38 cm. (Courtesy Galerie Charles Lienhard, Zürich.)
4. GIACOMETTI: *Diego*. 1958. Oil. 32 x 25 1/2 inches. (Courtesy World House Galleries, New York.)
5. MEDARDO ROSSO: *Ecce Puer*. 1906. Wax. Height 17 inches. (Courtesy Peridot Gallery, New York.)



Lucebert, Mooy and Wagemaker at the Graham Gallery, New York

The three youngish Dutch artists whose works appear on this page and the next are, according to the Dutch critic Jan Vrijman, citizens of Thingdom, Holland—members of an international Thinghood and prophets of the coming Thingdom. That might well be so; for, as Mr. Vrijman also observes, Holland is a country with "10 million inhabitants, five million cyclists, and one 125-meter-high hill", where "even the smallest town has at least five bridge-clubs, five choral societies, and five clubs for rabbit-breeding, all based on religion or politics".

Mr. Vrijman's thingbats will be thinging it around the Graham Gallery from April 12 till May 7, and for the benefit of those who would like to get in on a good thing here are their pedigrees.

LUCEBERT: born 1924 in the Amsterdam Bronx. An angry young man before the letter. His admirers from the daily press have characterized him as a "cheater, pornographer and lunatic", and, more soberly, as a "new genius, great and clairvoyant talent". He has been a factory worker, has done yeoman service in Holland's barrel-houses, and is a well-known poet, despite which he was awarded the annual prize in poetry of the City of Amsterdam. A student of the Bird and the Monk, he is now "35 years of age, a very old young man, a wise crazy cat, living with wife, five children, books, paintings and jazz in a big wooden house".

JAAP MOOY: born 1915 with art in his blood (his ancestors were all sea-captains, whalers, fishermen and farmers). His training in art includes voyages to Africa and the West Indies as a shipmate, engineering school, and study with the painter Charley Toorop. As might be expected, he is a sculptor, addicted to junk-yards, clock-wheels, old medical books, blast-furnaces and the baroque.

JAAP WAGEMAKER: born 1906, an intellectual, addicted to Modern French Literature, African Anthropology, self-interrogation and all that jazz, and to sounds from Harlem and Central Africa. He has been a painter a long time. ("Years ago and still very young, painted a ploughed field, painting the clots of earth very blue, an old



JAAP MOOY: Agression. Welded steel. 135 x 154 x 147 cm.



JAAP MOOY: Insect. Welded steel. 30 x 36 x 60 cm.



JAAP MOOY: Organ Barbarian. Welded Iron. 36 x 44 x 130 cm.



JAAP MOOY: Fallen Warrior. Welded iron. 30 x 42 x 120 cm.



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illiterate farmer saying: 'Damn, my soil is blue, I never saw it.'") Years of poverty, war, and sleeplessness (the latter aggravated by asking himself: what is creation?). Having been an industrial designer and "applied art committer", today, as a painter, he finds chisels, saws, hammers and grindstone much to his taste.

(For the photographs, our thanks to the artists and the Graham Gallery. For the biographical data, thanks to Mr. Jan Vrijman, whose handsomely illustrated and copiously annotated catalogue we have extensively glossed and pilfered.—Ed.)

1 WAGEMAER: Couleur de plomb I. 1958. 150 x 107 cm.

2 LUCEBERT: Potato lifter with parasite. Gouache. 62 x 46 cm.

3 WAGEMAER: Oxyde de cuivre. 1958. 104 x 82 cm.

4 LUCEBERT: Farmer's last will. Oil. 200 x 81 cm.

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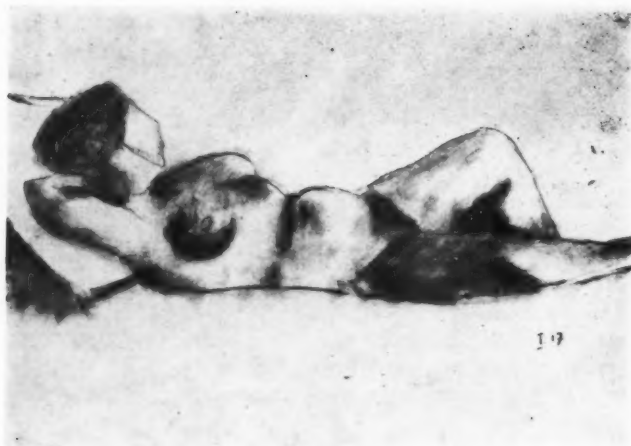
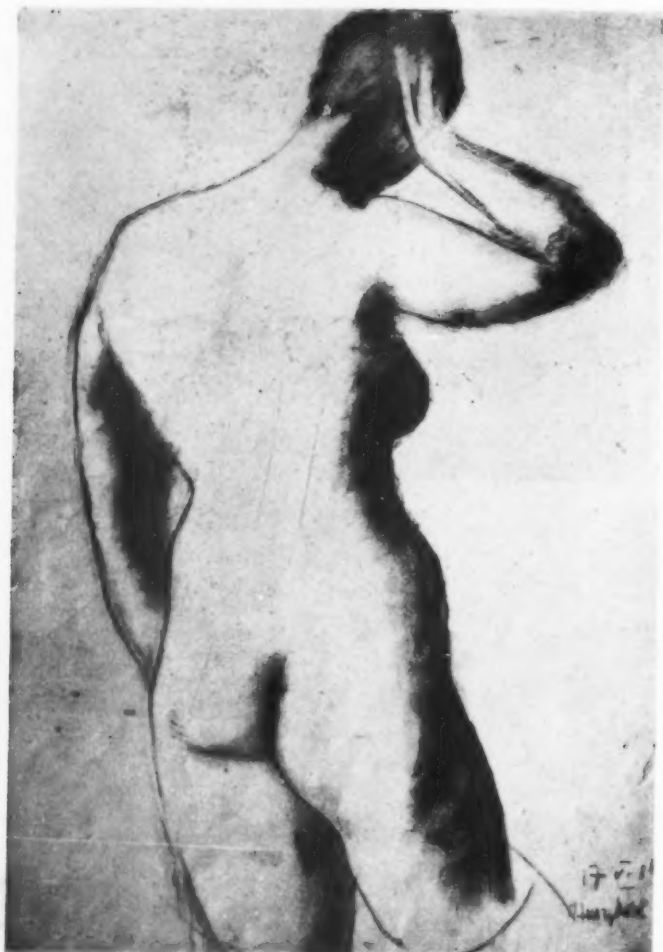
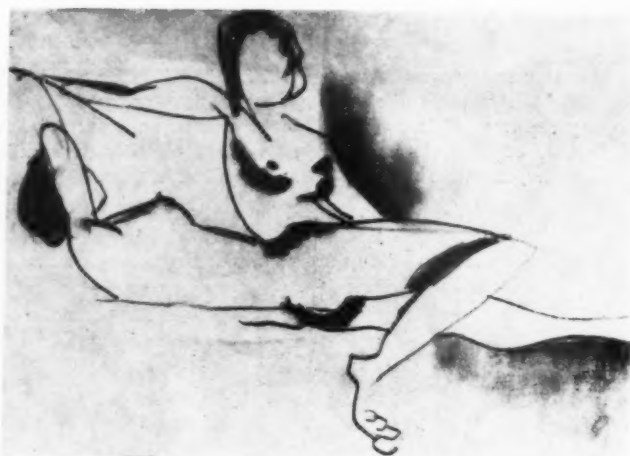
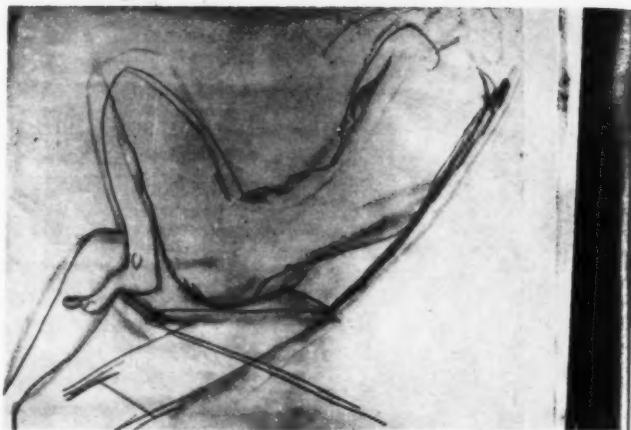
Henry Wabel

On this page we reproduce four drawings of the nude dating from different epochs by the Zürich artist, Henry Wabel. Mr. Wabel recently celebrated his 70th birthday, on which occasion his work was shown together with that of a few other septuagenarian painters at the Zürich Kunsthaus.

Wabel is a well-known figure in the art life of the city, as a painter and juror and also as a teacher, for the Academie Henry Wabel draws students from all parts of Europe as well as from overseas.

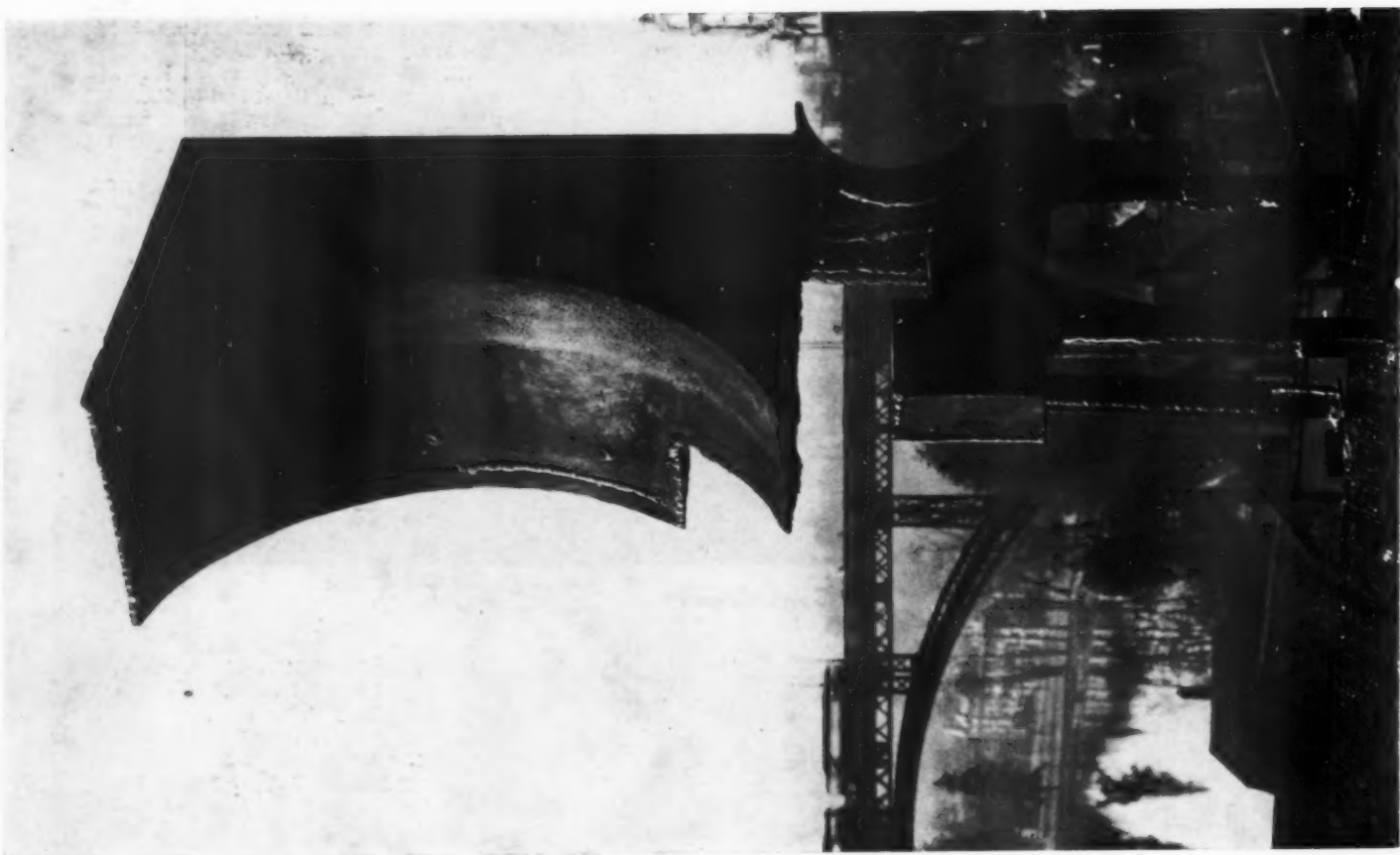
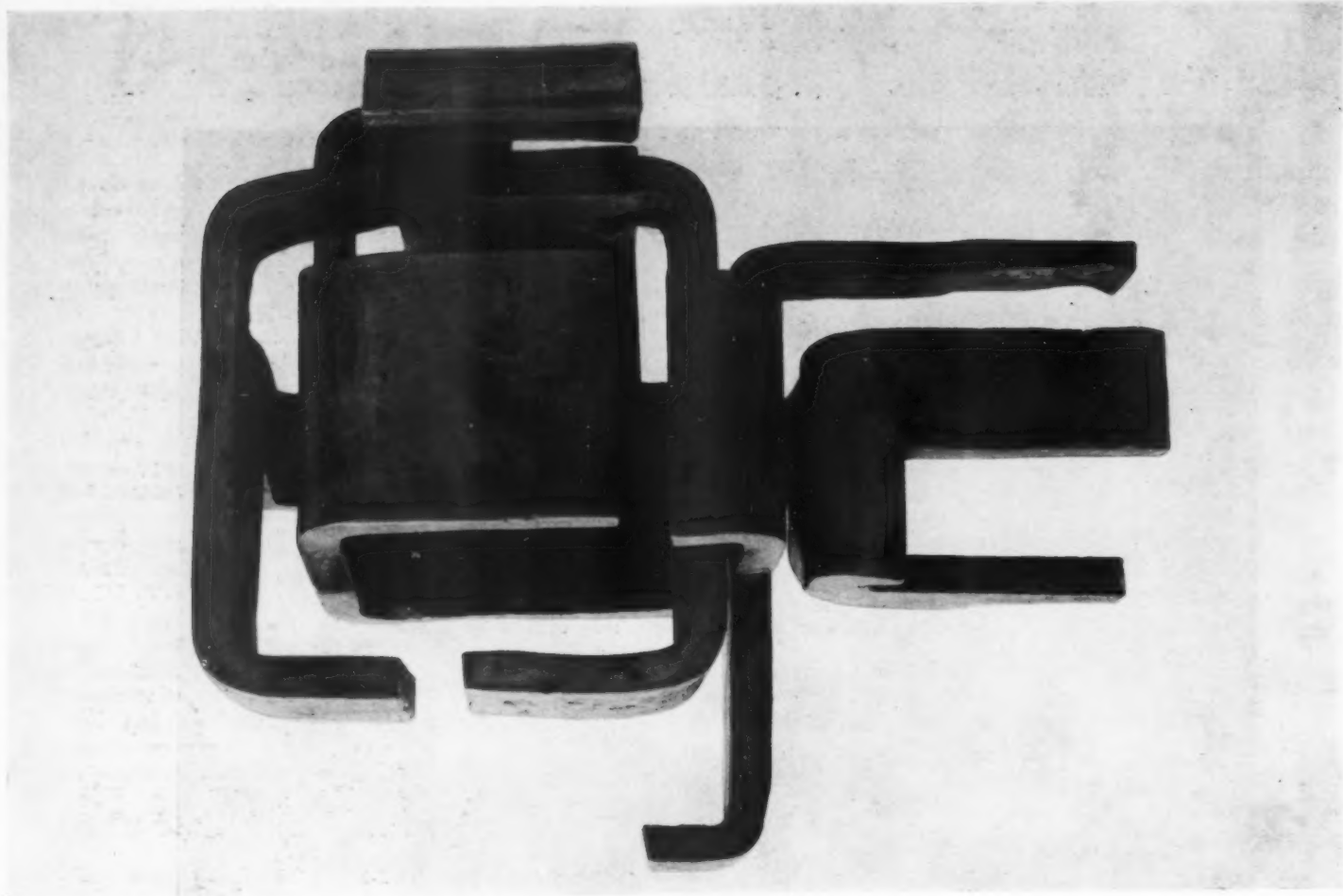
Following his early training at the Zürich Kunstgewerbeschule and the École des Beaux-Arts of Geneva, Wabel studied in Munich and in Paris. There he worked with Matisse and would probably have settled but for the first world war. Returning to Zürich he remained here till 1936 when he again went to Paris and was again forced to leave by the outbreak of war.

It was probably at this time, during the war years, that Wabel's manner of painting reached its greatest refinement, an intimist manner based on the work of the fauves but with the subdued, somewhat smoky colour and the close tonalities proper to Zürich, rather than the harder brilliance of the Midi and Côte d'Azur. In these paintings, as in Matisse's, the linear element is often complementary to the colour-plane. We chose to reproduce four of Wabel's drawings, however, because they represent an aspect of his art that is less widely known.





HANS MEYER PETERSON: Message du Néant. (Galerie Saint-Laurent, Brussels.)



Two sculptures by BERNHARD LICHENHILF from his recent and now show at the Kunsthalle Basel, 1957. On the right: Konstruktion, 1959. Collection Kunstmuseum, Bern.

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PARKE-BERNET, New York: On the right we reproduce three of the fifty works which will be offered on April 27th at the Parke-Bernet Galleries in a sale organized to raise funds for the Museum of Modern Art on its 30th anniversary. The artists to be represented in this sale (which may well prove to be one of the most important till today) will include: Arp, Braque, Cézanne, Chagall, Dubuffet, Géricault, Klee, Léger, Maillol, Miró, Moore, Pascin, Picasso, Renoir and Soulages. Donors to the Fund include Dubuffet, Miró and Moore, Heinz Berggruen, Fine Arts Associates, Sidney Janis, Perls Gallery, the Thannhauser Foundation and Wildenstein's, as well as many of America's best-known private collectors.

CÉZANNE: Apples. 1879-82. Oil on canvas. 19 1/4 x 24 1/4 inches. (Coll. of the Honorable William A. M. Burden and Mrs. Burden.)



LEMPERTZ, Cologne

December 5, 1959. Art of the Twentieth Century. Sale No. 458.

ERNST BARLACH: Die Grauen (drei Arbeiter). Drawing in black crayon. Titled and signed. 42 x 52 cm. DM 1400

ERNST BARLACH: Stehende Frau mit hochgehobener Schürze. Charcoal drawing of 1920-22. Signed. 50 x 36,5 cm. DM 1300

BAUHAUS-AUSSTELLUNG: 3 POSTKARTEN. One work each by Lyonel Feininger, Wassily Kandinsky, and Oskar Schlemmer. DM 1000

MARC CHAGALL: Le Coq Rouge. Original lithograph in four colours, 1957. Signed. 38 x 57 cm. DM 1100

MARC CHAGALL: Paysage au Coq. Original lithograph in five colours, 1958. Signed. 48,5 x 65,5 cm. DM 1050

ERICH HECKEL: Dorfstrasse. Watercolour and pencil on paper, mounted on cardboard. Signed and dated 1914. 32 x 47 cm. DM 2400

ERICH HECKEL: Lilien in grünem Glas vor einem Fenster. Watercolour and pencil. Signed and dated 1919. 43 x 34 cm. DM 1600

ERICH HECKEL: Förde bei Südwind. Watercolour. Titled, dated, and signed 38. 50,5 x 67,5 cm. DM 2000

ERICH HECKEL: Weisse Pferde (Pferde im Sturm). Original woodcut in four colours, 1912. Signed and dated. 62 x 45 cm. DM 4500

WERNER HELDT: Früchtestilleben vor Häusern. Drawing with black crayon and watercolour. Signed and dated 1951. 31 x 52 cm. DM 1400

WILHELM LEHMBRUCK: Raub I. Original etching, 1911. Signed. DM 1100

MAX LIEBERMANN: Blumenbeet. Pastel. Signed. 25 x 33 cm. DM 2800

AUGUST MACKE: Tänzerin. Watercolour and black crayon, 1912. 28 x 21,5 cm. DM 1750

OTTO MÜLLER: Zwei sitzende Akte. Watercolour and blue pencil on white card. Signed. 48 x 36 cm. DM 2200

EDVARD MUNCH: Geigenkonzert. Original lithograph, 1903. Signed. 55 x 68 cm. DM 2600

ERNST WILHELM NAY: Frau im Herbst. Poster print on thin card. Signed and dated 1948. 30,7 x 24,5 cm. DM 2300

ERNST WILHELM NAY: Komposition mit schwarzen Kreisen. Watercolour. Signed and dated 1951. 15,3 x 23 cm. DM 1200

ERNST WILHELM NAY: Komposition. Watercolour. Signed and dated 1951. 15,5 x 23,5 cm. MD 1000

EMIL NOLDE: Männlicher Kopf mit Pfeife. Watercolour and India ink. Signed. 36 x 27,5 cm. DM 2300

EMIL NOLDE: Drei Schleppdampfer mit grossen Rauchfahnen. Drawing in India ink, black, grey, and dark blue. Signed. 27,7 x 41,5 cm. DM 5500

EMIL NOLDE: Blonde Frau mit roter Bluse. Watercolour. Signed. 46 x 34,5 cm. DM 6000

EMIL NOLDE: Calla und Iris. Watercolour. Signed. 38,5 x 49 cm. DM 8000

HERMANN MAX PECHSTEIN: Waldbach. Watercolour on paper, mounted on cardboard. Signed. 59 x 49 cm. DM 2000

HERMANN MAX PECHSTEIN: Landschaft mit Haus. Watercolour. Signed and dated 1922. 64 x 48 cm. DM 1300

PABLO PICASSO: Deux Clowns. Original lithograph in six colours, 1954. Signed. 76 x 54 cm. DM 1200

CHRISTIAN ROHLFS: Pfingstrosen. Watercolour. Signed and dated 1916. 63 x 47,5 cm. DM 8800

CHRISTIAN ROHLFS: Morgensonne auf dem Berge. Watercolour. Signed and dated 1935. 56 x 76,5 cm. DM 3000

GEORGE ROUAULT: Automne. Original etching in colour. Signed. 57 x 77 cm. DM 1200

GEORGE ROUAULT: Miserere. 58 etchings, 1948. Format 70 x 53 cm. DM 4500

HENRI DE TOULOUSE-LAUTREC: Mademoiselle Marcelle Lender en Buste. Original lithograph in eight colours, 1895. DM 1700

WEINMÜLLER, Munich

December 9-10, 1959. Tapestry, Sculpture, and Paintings.

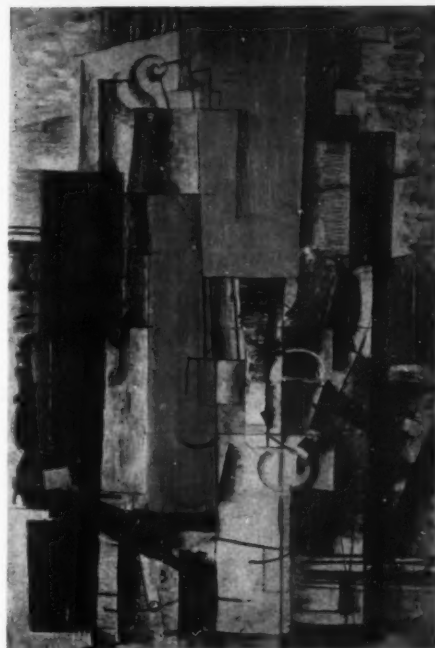
TAPESTRY. French, 18th century. 263 x 237 cm. DM 8500

Sculpture.

ST. OTTILIE AS ABBESS. Southwest Germany, end of the 15th century. 85 cm. high. DM 2600

A PAIR OF SUSPENDED ANGELS. South Germany, beginning of the 18th century. Polychromed wood. 50 cm. high, 50 cm. wide. DM 2200

JOACHIM AND ANNA ON THE WAY TO THE TEMPLE. Upper Bavaria, ca. 1730. Stucco figures with traces of colour and gilt. 59 and 58 cm. high. DM 2000



BRAQUE: Composition. 1914. Oil. 31 1/4 x 21 1/4 inches. (Collection of Governor Nelson A. Rockefeller.)



ARP: Homme-Oiseau. Sprayed lacquer on masonry relief. 38 1/4 x 29 1/4 inches. (Collection of Margarete Schultz, Grace Borgenicht Gallery, New York.)

THE HOLY FAMILY. South Germany, beginning of the 18th century. Oval wood relief. 22 cm. high, 17.5 cm. wide. DM 2500

Paintings.

WOOD LANDSCAPE with Diana and Ceres as middle group. Flemish, first half of the 17th century. Oil on oakwood. Painted in the manner of Jan van Balen and Jan Brueghel. 65.5 x 96 cm. DM 4000

PHILIPP HACKERT: Ansicht von Arezzo. Oil. 54 x 73 cm. DM 2300

HEINRICH BURKEL: Treidelzug an der Donau. Oil on copper, reinforced by wood. 31.5 x 43 cm. DM 4000

GUSTAVE COURBET: Portrait des Malers Eduard Baille. Oil. 73 x 56 cm. DM 2000

ADOLF EBERLE: Bauernmädchen in der Küche. Oil on wood. 58 x 51 cm. DM 2800

EUGÈNE FICHEL: Gaststube unterm ancien régime. Signed and dated 1864. Oil on wood. 39 x 55.5 cm. DM 3700

HANS HERMANN: Holländische Gracht. Oil. Signed. 54.5 x 84.5 cm. DM 2200

WILHELM TRÜBNER: Parklandschaft. Oil. Signed. 70 x 106 cm. DM 3000

FELIX ZIEM: Venedig. Oil on wood. Signed. 60.5 x 81 cm. DM 7800

HEINRICH ZUGEL: Schafherde. Oil on wood. Signed. 87 x 70 cm. DM 4500

SOTHEBY'S, London

February 2, 1960. Chinese Porcelain and Works of Art.

A PAIR OF CLOISONNÉ ENAMEL DOSS-OF-FO £700

EQUESTRIAN FIGURE OF A POLO PLAYER £560

TRANSLUCENT JADE SEATED FIGURE OF SUBHUTI £390

A PAIR OF CLOISONNÉ ENAMEL KYLINS £320

February 3, 1960. Old Master Paintings.

DUTCH SCHOOL, 18TH CENTURY. Riverlandscapes, a set of five. Approx. 70 x 64 in., 70 x 41 1/2 inches. £1700

JAN BRUEGHEL: River Landscape. Signed on metal. 5 1/2 x 7 inches. £330

JAN BRUEGHEL: A River Landscape. On metal. 5 1/2 x 7 inches. £300

A. STORCK: Men-O'-War, and Shipping at Anchor, a pair. 13 x 19 inches. £400

GUARDI: A Capriccio in the Venetian Lagoon. 12 x 14 1/2 inches. £380

February 5, 1960. Italian Bronzes, Works of Art, Oriental Rugs and Carpets, Tapestries, Clocks, English and Continental Furniture.

JEWELLED FURNITURE. An Italian baroque Secrétaire Cabinet. £420

A SET OF FOUR CHIPPENDALE HALL CHAIRS £400

A SET OF TEN ROSEWOOD REGENCY DINING CHAIRS £315

LEMPERTZ, Cologne

November 11-14, 1959. Auction 456. Old Art.

ISAAC VAN OSTADE: Eisvergnügen. Oil. 66.5 x 88 cm. DM 16000

GIOVANNI PAOLO PANNINI: Roman Landscape with Ruins. Oil. 122 x 179 cm.

COLOGNE MASTER OF THE END OF THE 15TH CENTURY. The Crucifixion. Oil on wood. 150 x 153 cm. DM 38000

EDUARD VON GRÜTZNER: Die Eminenz in der Klosterkellerei. Signed and dated 1879. Oil. 107 x 191 cm. DM 38000

EDUARD VON GRÜTZNER: Nach der Mahlzeit. Signed and dated 1901. Oil. 48 x 40 cm. DM 17000

FRANZ VON LENBACH: Bildnis Bismarcks. Half-length portrait. Signed. Oil on wood. 102 x 91 cm. DM 13000

FRIEDRICH VOLTZ: Viehherde auf der Weide. Signed and dated 1872. Oil. 60 x 120 cm. DM 12000

MADONNA WITH CHILD. Statue, standing. Northern France, ca. 1380. Walnut, carved on all sides. 98 cm. high. DM 16000

TWO APOSTLES, Standing. Walnut. South Germany, possibly Austria (Vienna), ca. 1400. 58 and 57 cm. high. DM 10500

MILLE-FLEURS TAPESTRY. Touraine, last decade of the fifteenth century. 161 x 220 cm. DM 15000

COMMODE. (Pierre Roussel, the elder, M. E. 1745.) Paris. Rosewood and oak. Eighteenth century. 87 x 117 x 58 cm. DM 27000

PALAIS DES BEAUX-ARTS, Brussels

October 28, 1959.

JAMES ENSOR: Féminités. On wood, signed. 32 x 23 cm. bfrs. 60,000

LODEWYK DE VADDER: Le Chemin du Village. On wood. 45 x 64 cm. bfrs. 50,000

REMBRANDT: Jeune Filie au Béret Rouge. On wood. 26 x 20 cm. bfrs. 120,000

ADAMS-FRANS VAN DER MEULEN: Paysage avec Louis XIV, le Prince de Condé et le Comte de Turin. Canvas. 91 x 158 cm. bfrs. 42,000

JAN WEENIX: Gibier Mort et Chasseur Sonnant du Cor, and Chasseur et Gibier Mort, pendants. On wood, signed and dated 1711. 22 x 29 cm. bfrs. 43,000

AUBUSSON CARPET: Period of Louis-Philippe. 521 x 357 cm. bfrs. 45,000

December 8-9, 1959.

FEMALE DIVINITY: Seated on an oval base, decorated in polychrome enamel of the "famille verte". Epoch Kang-Hi. bfrs. 36,000

A PAIR OF DISHES: Decorated in polychrome enamel of the "famille verte". Epoch Kang-Hi. bfrs. 64,000

A PAIR OF LARGE DISHES: Two young women in a garden. Decorated in polychrome enamel of the "famille verte". Epoch Kang-Hi. bfrs. 60,000

A PAIR OF COCKS: Each standing on a hillock. Porcelain with polychrome enamel. Eighteenth century. bfrs. 37,000

STATUETTE. Standing divinity. Blue enamel glaze. Epoch Kang-Hi. bfrs. 84,000

THÉODORE FOURMOIS: Paysage avec figures et bétail. Signed and dated 1867. 73 x 64 cm. bfrs. 24,000

EUGÈNE LAERMANS: Confins de Banlieue ou La Famille Ouvrière. Signed. 70 x 100 cm. bfrs. 30,000

EUGÈNE LAERMANS: Le Bain. Signed and dated 1901. 100 x 160 cm. bfrs. 40,000

CORNELIS DUSART: Intérieur avec joueurs de cartes et buveurs. Canvas. 43 x 52 cm. bfrs. 48,000

JOHAN-BAPTISTE GOVAERTS: Bouquet de fleurs. Signed and dated 1742. On wood. 50 x 41 cm. bfrs. 32,000

PETER GYSELS: Chasseur gardant du gibier mort. On wood. 35 x 46 cm. bfrs. 22,000

FRANZ POURBUS (the younger): Portrait de l'Archiduc Albert, and Portrait de l'Archiduchesse Elisabeth, pendants. Oval wood. 59 x 51 cm. bfrs. 28,000

JOHANN ROTTENHAMMER: Adam et Ève au Paradis terrestre, and Ève montrant le fruit défendu à Adam, pendants. The landscapes are attributed to Jan (Velvet) Brueghel. Copper. 15 x 12 cm. bfrs. 35,000

JAN VAN BREDAE: L'attaque du village. Initialed. Copper. 32 x 44 cm. bfrs. 26,000

PHILIPPE WOUWERMAN: L'hallali. Initialed Canvas. 46 x 60 cm. bfrs. 28,000

JAN WYNANTS: Paysage animé de figures. The figures are attributed to Jan Lingebach. Signed. Wood. 23 x 28 cm. bfrs. 28,000

CHAIR. In natural wood, covered in silk. (Sulpice Brizard, ca. 1735—1798.) Period of Louis XV. bfrs. 36,000

SMALL GOTHIC CHEST. Flemish work. Carved oak. Party XVth century. bfrs. 24,000



MATISSE: Le Leçon de peinture. 28 x 35 1/4 inches. (This painting and the two below will be included in the May 6th sale of impressionist and post-impressionist works at Christie's of London.)



PICASSO: The Artist at Madrid in 1901. Charcoal. 9 1/2 x 12 1/4 inches.



MODIGLIANI: Portrait d'une petite fille au chapeau. 22 x 17 1/4 inches.

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Richardson, L. Jr.: *Pompeii: The Casa dei Dioscuri and Its Painters.* xix, 165 pages, 58 plates in Portfolio. (Memoirs of the American Academy in Rome, Vol. 23.) Rome 1955: American Academy in Rome.

Robinson, Basil William: *Persische Miniaturen.* Zürich, Buchclub Ex Libris, 1957. 8vo. 12 pages, 20 plates. sFr. 4.— (only for members).

Roth, Elizabeth: *Der volkreiche Kalvarienberg in der deutschen Malerei des Spätmittelalters. Herkunft und literarische Beziehungen.* Thèse lettres Fribourg 1958. 8vo. 172 pages, one plate.

Schaub-Koch, Emile: *Francesco Torri. Quelques commentaires sur ses dessins.* 8vo. 22 pages, 5 plates. Lisboa, tipogr. Gaspar, 1957.

Schaub-Koch, Emile: *Hindu art and the art of Anna Hyatt Huntington.* Genève, 32, Quai Gustave Ador, 1958: Emile Schaub-Koch. 8vo. 66 pages, 150 plates.

Schaub-Koch, Emile: *Valeurs de rappels d'esthétique comparative.* Avec 120 pl. h. t. dont 58 reproductions des œuvres d'Anna Hyatt Huntington. Lisbonne 1958: International Institute of Arts and Letters. 4to. 180 pages of text, 114 pages of illustrations.

Oskar Schlemmer. Exhibition. Bern, Kunsthalle. 20 June—19 July 1959. 8vo. 16 pages of text, 16 pages of illustrations.

Schweizerisches Landesmuseum, Zürich. *Gesellschaft für schweiz. Kunstgeschichte.* Bern, 1958. 8vo. 16 pages, illustrated.

Selection. Exhibition. Galerie Beyeler, Basel. March—April 1959. 8vo. 36 pp., illustrated. sFr. 4.50

Senet, André: *Man in Search of His Ancestors. The Romance of Paleontology.* Translated from the French by Malcolm Barnes. x, 274 pages, 110 figures, 12 plates, 8 charts and tables. New York 1956: McGraw-Hill Book Co. \$5.50

Sharp, Andrew: *Ancient Voyages in the Pacific.* 240 pages. 12 plates, three maps. Baltimore 1957: Penguin Books (First published by the Polynesian Society). \$0.85

(Spanish Painting.) **La jeune peinture espagnole.** Exhibition. Musée d'art et d'histoire, Fribourg. 5 July—9 August 1959. 8vo. 16 pages, nine plates.

Spekke, Arnolds: *The Ancient Amber Route and the Geographical Discovery of the Eastern Baltic.* xiii, 120 pages, 11 figures, 15 plates, 8 maps. Stockholm 1957: M. Goppers. Sw. kr. 22.50

Emilio Stanzani, *Plastiken und Zeichnungen.* Exhibition. Im Erker, Galerie für zeitgenössische Kunst, St. Gallen. 9 May—18 June 1959. 8vo. 16 pages, illustrated.

Stettler, Michael: *Von Massstab und Tradition. Mit aaraulischen Beispielen.* Festvortrag, Zürich. Gesellschaft ehemaliger Studierender der Eidg. Techn. Hochschule, 1959. 8vo. 15 pages of text, 30 pages of illustrations. sFr. 3.—

Stüker, Jürg: *Das alte Schloss Gerzensee.* Photobuch. Bern 1958: Als Freundesgabe herausgegeben von J. S. 4to. 11 pages, 38 plates.

Francesco Torriani (1612—1681). *Mendrisio, Palazzo Nobili Torriani. Catalogue of the exhibition, October—November 1958.* Mendrisio 1958: Giuseppe Martinola. 8vo. Ca. 50 pages.

Van Buren, E. Douglas: *Catalogue of the Ugo Sissa Collection of Stamp and Cylinder Seals of Mesopotamia.* With List of Recent Acquisitions by Ugo Sissa. 37 pages, 292 illustrations on 18 plates. Rome 1959: Dr. Ugo Sissa, Via Ripetta 252.

Vingt siècles de céramique en Suisse. Exposition dans le cadre des manifestations

destinées à marquer le bimillénaire de la ville de Nyon, 21 June—31 August 1958. Nyon, Château. Catalogue. Nyon, 1958. 8vo. 87 pages, 10 plates.

Vitali, L.: *Quarantacinque disegni di Modigliani.* Folio. Turin 1959: Einaudi. L. 50,000

Wahlgren, Erik: *The Kensington Stone, a Mystery Solved.* xiii, 228 pages, 29 figures, one map. Madison 1958: University of Wisconsin Press. \$5.00

Weltausstellung der Photographie 1952, Luzern/Schweiz. 15 May—31 July. Catalogue. Exposition mondiale de la photographie. World exposition of photography. Luzern 1952: Sekretariat Photoausstellung. 8vo. Ca. 90 pages, illustrated, 68 plates.

Wight, Frederick S.: *Goya.* 4to. Six pages. 16 coloured plates. Milan 1959: Club del Libro. L. 1600

Wormington, H. M.: *Ancient Man in North America.* xviii, 322 pages, 72 figures, map. (Denver Museum of Natural History Popular Series, No. 4.) Denver 1957: Denver Museum of Natural History. \$3.65 (paper bound); \$5.25 (cloth bound).

Yadin, Yigael: *The Message of the Scrolls.* 192 pages, 11 illustrations. New York 1957: Simon and Schuster. \$3.95

Zürich, Kunsthaus. *Aus der Sammlung.* (178 monochrome and 12 coloured reproductions.) 8vo. IV, 178 pages, 12 plates. sFr. 12.—

Zwei Zürcher Sammlungen: Werner Bär, Plastik; Kurt Sponagel, Graphik. Exhibition. Zürich, Kunsthaus. 19 August—19 September 1959. 8vo. 72 pages, 32 plates.

ADDENDA

Accent, the journal of the students of Leeds College of Art. Editors: Michael Williams, Michael Mitchell, John Crapp; Contributors: Sir Hugh Casson, David Lewis, Werner Böhm, Eric Quell, Ellis Miles. 38 pages, illustrated. Issue Number One. 3s.

Aeschbacher, Bill, Müller, Linck: Exhibition. 12 March—19 April 1959, Basel, Kunsthalle. 8vo. 24 pages, 16 plates. Basel 1959.

Appel, Mathieu, Moreni, Riopelle: Exhibition. Basel, Kunsthalle, 24 January—1 March 1959. 8vo. 20 pages, 20 plates.

Argov, Michael. Exhibition. The Tel-Aviv Museum, October—November 1959. Introduction by Dr. Marcel Mendelson, in English, French, Hebrew. 18 pages, two illustrations.

Armitage, Kenneth, and Scott, William. Exhibition. 3—30 June 1959, Museum Boymans-Van Beuningen, Rotterdam. Foreword by Herbert Read (in Dutch). 59 pages, 18 illustrations, including one in colour, and photographs of the artists.

Arp, Hans: *Graphik, 1912—1959.* Exhibition. 20 February—20 March 1959, Klipstein & Kornfeld, Bern. 8vo. 36 pages, illustrated. Bern 1959.

Arslan, Edoardo: *I Bassano.* 8vo. 400 pages, 13 colour plates. Ceschina: Milan 1960. L. 12,000

Art contemporain au Canada. Exhibition. Genève, Musée Rath, 2 February—1 March. 4to. 23 pages, illustrated. Genève 1959.

The Art Institute of Chicago Quarterly, Volume 43, No. 2, April 1959. Includes notes on drawings recently acquired by Harold Joachim. 40 pages, 14 illustrations.

Aufbruch zur modernen Kunst: Von Courbet und Leibl über den Jugendstil und "Blauen Reiter" bis zur Kunst der Gegenwart. 8vo. 570 pages, six colour and 250 monochrome plates. Knorr & Hirth Verlag GMBH: Munich 1959. DM 9.80

Evento. *Critica e cronaca delle arti.* Edited by Toni Toniato. Nos. I—VI. Illustrated essays and reproductions of work by Ma-

thieu, Calder, Capogrossi, Pollock, Music, Dubuffet, Morandi, Crippa, Scanavino, Tapiès, the Pomodoros, Bertini, Rothko, Mastrolanni, Jorn, Twombly, Fautrier, R. S. Newman, and others. Texts chiefly in Italian, sometimes French, German or English. Illustrations large and small, sometimes in colour. Square 8vo. Averages 56—80 pp. Venice, December 1957—December 1958. Lire 500—700 each.

IIIe Exposition Internationale de Gravure. Preface by Marijan Dermastie. Foreword by Zoran Krizanik. Rules, acknowledgements, lists of prizes. Square 8vo. Complete listing in French and Yugoslav. Several hundred illustrations. Unnumbered. Ljubljana 1959: Moderna Galerija.

Tekeningen van Beeldhouwers 19e en 20e eeuw. Exhibition catalogue, Rijksmuseum Kröller-Müller, Otterlo, 13/6—2/8/1959. Introduction by A. M. Hammacher. Bio-bibliographical notes. Text: 42 pages. Illustrations: 33 plates.

Tervarent, Guy de: *Attributs et symboles dans l'art profane, 1450—1600.* Dictionnaire d'un langage perdu. Two vols. 4to. Numerous illustrations.

Upjohn, Everard M., Wingert, Paul S., and Mahler, Jane Gaston: *History of World Art.* 2nd revised edition. With technical glossary, index, annotated bibliography. 896 pp. 729 illustrations including 17 colour plates. Oxford University Press 1958: \$8.00

Valsecchi, Marco: *Profilo della pittura moderna.* Demy 8vo. 98 pp. 48 plates. Milan 1959: Garzanti. L. 350

Wagner, Hugo: *Michelangelo da Caravaggio.* 254 pp. and 35 pp. plate illustrations. Bern 1958: Elcher & Co. sFr. 45.—

Wallraf-Richartz-Jahrbuch. Vol. 21. Edited by Wolfgang Braunsfels with the assistance of Helmut May and Hermann Schnitzler. Contributions include: *Die Bibel von St. Paul* (by Herbert Schade), *Saint-Étienne de Caen, Saint-Paul d'Issore, La Cathédrale d'Osnabrück et les arcades murales dans l'architecture du nord-ouest de l'Europe, Xe—XIIIe siècle* (by Pierre Héliot), *Quattrocento-Gemälde aus der Sammlung Ramboux* (by Gertrude Coor), *Das Stundenbuch des Bartholomäus-Meisters* (by Paul Pleper), *Ein verschollenes frühes Triptychon des Bartholomäus-Meisters* (by Helmut May), *Die "grosse Schlacht"* (by Lilli Fischel), *Nicht identifizierte Rembrandt-Zeichnungen zu biblischen Szenen* (by H. M. Rotermund). About 250 pages with 4 colour plates and 211 monochrome illustrations. Published for the Friends of the Wallraf-Richartz Museum. Cologne 1959: DuMont Schauberg. DM 50.—

Wark, R. R.: *Sculpture in the Huntington Collection.* 85 pages. 47 illustrations. San Marino, California 1959: Huntington Library: \$3.00

Weiler, Clemens: *Alexej von Jawlensky. Leben und Werk.* About 330 pages with 35 colour plates, 24 line drawings, numerous photographs of the artist and his acquaintances, 80 large and about 500 small monochrome illustrations. Cologne 1959: DuMont Schauberg. About DM 49.—

Wentinck, Charles: *De Nederlandse schilderkunst sinds Van Gogh.* 8vo. 167 pages. 80 plates. Nijmegen 1959: ERK.

Wiffen, Marcus: *The Public Buildings of Williamsburg.* 269 pages. 95 illustrations. New York 1958: Henry Holt. \$12.—

Willetts, William: *Chinese Art.* 802 pages. Illustrated. New York 1958: George Braziller. \$5.00

Anders Zorn, 1860—1920. Int. by Erik Forssman. 52 pages. 24 illustrations. Düsseldorf. Kunstmuseum.

INTERNATIONAL EXHIBITION CALENDAR

AUSTRIA

LINZ, Neue Galerie Wolfgang-Gurlitt-Museum: Art and culture in Africa, till 3/4. **VIENNA, Historisches Museum:** The Child and his World, till 19/3. **Künstlerhaus:** Italian painters of the present, March. **Galerie Willy Verkau:** Picasso—"Carnet de la Californie", till 10/4. **Galerie Würthle:** Forerunners and founders of abstract painting.

BELGIUM

ANTWERP, C.A.W.: Lode Jacobs, till 10/3. **BRUGES, Concertgebouw:** Edgard Tytgat, till 20/3. **BRUSSELS, Palais des Beaux-Arts:** Santomaso, from 26/3. **Galerie Anjoud'hui:** Scanavino, till 2/4. **Albert Ier:** Taf Wallet. **Breghele:** Marguerite Brouhon, till 11/3. **Contemporaine:** Henry Dorchy, till 10/3. **Egmont:** René Julien, paintings, inks, tapestries, till 10/3. **Espace:** Picasso, ceramics, till 12/3. **Europe:** Contemporary paintings: Wols, Klee, Hartung, Braque, Picasso, Buffet. **Giroux:** Jack Joffers, ceramics, till 9/3. **Mademoiselle:** Le Groupe l'Ebauche, till 10/3. **Librairie d'Art Isy Brachtel fils:** Jean-Gabriel Domergue. **Maison des Architectes:** Frédéric Claes. **Mistral:** Vicente Castellano, till 18/3. **Mont-des-Arts:** Wilkin, till 10/3. **Porten-art:** Paul Bliman, till 10/3. **Plak:** Alexandre Pribylowsky Aldaryen (1885-1952), till 10/3. **Smith:** Mario Garcia, till 19/3. **St-Laurent:** Bury, till 17/3. **Van Lee:** Albert Pinot, paintings, till 24/3. **CHARLEROI, Palais des Beaux-Arts:** Félicien Rops, till 4/3. **GAND, Musée des Beaux-Arts:** Major works of the Brussels Museum of Modern Art; Flowers and Gardens in Flemish Art, till 26/6. **IXELLES, Musée des Beaux-Arts:** Constructivist Art, and Rodin. **UCCL, Centre Culturel et Artistique:** Paul van Hoeydonck, paintings.

CANADA

MONTREAL, Museum: Eskimo Prints, till 27/3. **TORONTO, Art Gallery of Toronto:** 16th Century Venetians. **WINNIPEG, Art Gallery:** T. Urquhart, till 31/3. **University of Manitoba:** Jan Cox, paintings, till 13/3 (Smithsonian Institution traveling exhibition).

FRANCE

AIX, Galerie Pierre Coran: Alcardi, Buffet, Goerg, a.o. **AUTUN, Musée:** Gallo-Roman works from the region. **BESANCON, Musée Lapidaire:** Opening of the Lapidary Museum at the Abbey Church of Saint Paul, 1/3. **Palais Granvelle:** Exhibition of medieval and Renaissance sculpture of the region, from 1/6. **BÉZIERS, Galerie Choleau:** Anita Huyghe, paintings, till 12/3. **BORDEAUX, Musée:** "Europe and the Discovery of the World", from 20/5. **DJON, Musée:** 100 drawings of the 17th and 18th centuries from the Dijon Museum, 19/3 till 18/4; Carthusian monastery from the time of the Dukes of Valois, from 25/6. **LE HAVRE, Galerie Jacques Namon:** Gaillardot, paintings, watercolours. **LYON, Galerie Orange:** Van Haardt, till 10/3. **Marcel Michaud:** Ascani, paintings, gouaches, till 12/3. **Galerie de Bellecour:** J. M. Cohen, till 4/3; André Regagnon, from 5/3. **MARSEILLE, Galerie Jouvène:** Winsberg, gouaches, till 19/3. **Musée Cantini:** Contemporary sculpture, till 23/4. **Gaston Neumann:** Roger Bezombes, recent works, March. **Alex Reboul:** Le Bucrane, paintings; Eposito-Faresse, drawings, till 11/3. **MONTPELLIER, Galerie Mirage:** Jean Couty. **NICE, Musée Masséna:** Primitives of Nice and neighboring schools, June-August. **Bibliothèque Municipale:** Picasso, till 15/3. **La Boutique d'Art:** Camoin, Derain, Seyssaud; Georges Lambert, oils, gouaches, pastels, till 9/3. **Galerie des Penchottes:** "Second Empire", April-June. **Palais de la Méditerranée:** Exhibition of Côte d'Azur paintings from 1860 to 1940, July-September; Vollt, sculpture, drawings, till 13/3. **PARIS, Maison de la Pensée Française:** Contemporary German sculpture, till 29/2; Marquet at Bordeaux, from 8/3. **Musée d'Art Moderne:** "Comparaisons", painting, sculpture, till 3/4; Contemporary Israeli art, 8/4 till 8/5; Russian and Soviet Art, April; "Figari", 15/5 till 15/6. **Musée des Arts Décoratifs:** "Antagonismes", till 21/3. **Musée des Arts et Traditions Populaires:** "Mireille and the Provence", till 31/5. **Musée Guimet:** The Mask, till 1/5. **Musée Jacquemart-André:** Van Gogh, till 31/3. **Musée du Louvre:** Poussin, May, June, July. **Galerie A.G.:**

Ducman, till 18/3. **De l'Antienne Comédie:** Humbert; Tony Gonnet, till 26/3. **D'Argenson:** G. Clavert, J. M. Gobin, Herbo, P. L. Poiret, Vasquez del Rio. **Arlet:** Nonfigurative paintings. **Arnaud:** Felto, paintings, March. **Art-Vivant:** Asse, Boin, Collavos, Fusaro, Lan-Bar, Schmid; Halpern, March. **Am Pont des Arts:** Christian Bérard, till 16/3. **Sadimier:** Gunnar Nilsson, till 31/3. **Balcon:** Bertram, Friesz, Gen Paul, Laprade, Vallat, a.o. **Barbizon:** Toffoli, till 15/3. **Bruno Bassano:** S. Salm, exhibition, till 9/3. **Bellechasse:** Nasser Assar, from 11/3. **Berggruen:** Picasso, Léger, De Staël. **Claude Bernard:** Marfaing, till 31/3; Lansky, paper collages, April; Penalba, sculpture, May. **Huguette Berès:** Chinese graphic art, till 12/3. **Bernheim-Jeune Dauberville:** Victor Charretton, till 10/3; Charles Meurs, till 12/3. **Marcel Bernheim:** Jacques Rozier; Marie-Thérèse Raulot, Béatrice Chabro, till 17/3; Frohly; Serge Goudoumine; Estachy-Chupin, till 31/3. **Bernier:** "Expressions", till 22/3. **Berri-Lardy:** D. Dhumez, exhibition. **Blag:** Modern paintings. **De Bougogne:** Giselle Haiff, till 11/3; Jamoul, paintings, till 31/3; Pierre Duleurtre, till 31/3. **Jeanne Bucher:** Pagava, till 19/3. **Camion:** "Expressions Actuelles", till 17/3. **Cartier:** Guignebert, Jacus, Lalong, a.o.; Georges Oudot, sculpture, paintings. **Chardin:** J. Lamazere, till 16/3. **Charpentier:** Gauguin, 100 works. **Claridge Hotel Gallery:** D'Anty, Gérard Calvet, Gen Paul, a.o. **Clert:** Brö, Tinguely, Takis, Soto, Fontana, a.o. **Coard:** Modern painting. **De Collée:** Claude Vieux, till 10/4. **Cerdier:** Claude Vieux, till 10/4. **Cour d'Ingres:** André-Poujet, Marie Laure, D'Orgeix, till 11/3. **Crozevaut:** Max Ernst, Pollakoff, Clavé, Richier, a.o. **Dauphine:** Jacques Burnot, watercolours, till 17/3. **David et Garnier:** Bernard Buffet, till 12/3. **Davrelville:** Asselin, M.-G. Gilber, Malnsieux, Marquet Waroquier. **Le Demeure:** Aubusson tapestries; Le Corbusier. **Dragon:** Cremonini. **René Drouet:** Bordenave, till 5/3. **Durand-Ruel:** "The Three Dimensions", till 22/3. **Pacchetti:** Jean Revol. **Fels:** Dubuffet, De Staël, Estève, Hartung, Tobey, Vieira da Silva. **De France:** Music, recent works, till 20/3; Pignon, 22/3 till 20/4; Prassinos, 22/4 till 15/5. **Fricker:** Dobashi, Gleizes, Gromaire, Jawlensky, a.o. **Fürstenberg:** Max Ernst, Domec, Jéné, Mesens, a.o. **Granoff:** Edmund Kaysar, till 17/3. **Marcel Gulet:** Paintings of Desnoyer, Holte; prints of Corot, Bonnard, Picasso. **Hautefeuille:** Abner, paintings, till 24/3. **Simone Heller:** Modern art. **Herblat:** Michel Gassia, till 22/3. **Hier...** et **Domain:** Madeleine Luke, till 26/3; Mado Hugues-Bonté, paintings, drawings, 29/3 till 16/4. **La Hune:** Terry Haas. **De France:** Gouaches, watercolours, paintings, lithographs. **De l'Institut:** Surville, "Évolutions", till 7/3. **Internationale:** "Black and White", contemporary drawings. **Lacy Krogh:** Henry-Jacques Masson, till 12/3. **Kléber:** Simon Hentaf. **Lacloche:** Rosario Moreno, canvases, gouaches, till 19/3. **Lambert:** Lebenstein, Maeda, Domink, Nikifor, Souza, till 12/3. **Lara Vincy:** Allio, Clough, Kito, Munford, Razia, Wostan. **Le Gendre:** Arnal, F. Bott, Chu Teh Chun, Cornelle, Revel. **Louise Lelris:** Beaudin, Gris, Kermadec, Lescaux, a.o. **Edouard Leeb:** Max Ernst, Arp. **Maeght:** Braque, Léger, Chagall, Kandinsky, Miró, Giacometti, a.o. **Mariac:** Coulaud, Picart Le Doux, Lily Steiner. **Massel:** Clerté, till 5/3. **Maurice:** René Levrel. **Motte:** Contemporary paintings of the French School. **Gérard Mourge:** Bouzid, till 16/3. **Neufville:** Newman, Gottlieb, Rothko, Guston, Kline, Marca-Relli; Joan Mitchell, April. **Nombre d'Or:** Dideron, paintings, sculpture. **Notre Dame:** Androuitchka, "La Commedia dell'Arte", till 14/3. **De Paris:** Manguin, paintings, pastels, watercolours, drawings, till 12/3. **Peintres du XXe Siècle:** Maciet, till 7/3. **Percler:** En permanence, La Fresnaye, Bauchant, Aujame. **Philadelphie:** Louis de Grandmaison, till 20/3. **Pierre:** Bernard Dufour, till 20/3. **Pont-Royal:** Brassat, sculpture, paintings, till 28/3. **Des Quatre Saisons:** New painters, till 31/3. **Renaud:** Biérge, Chevolleau, Marzelle, Mouly, Perré, Sarthou; Dupin, Vaysset, sculpture. **Danilo René:** Hans Richter, "Forty Years of Scroll Painting", from 4/3. **Rive Droite:** René Magritte, till 12/3; Sironi, 15/3 till 14/4; Sam Francis, 15/4 till 15/5. **Rive Gauche:** Evert Lundquist. **La Rose:** Bouqueton, till 16/3. **Jean de Ruaz:** Rodin. **St-Augustin:** "Painters of Air and Water", Benrath, Duvilleir, Hayter, Janson, Koenig, Laubies, Messagier, Tel-Coat, Vulliamy. **St-Germain:** Baroukh,

Knapp, De Vogue, Tumarkin, L. Zack. **St-Placide:** Pressmane; Ayo, till 18/3. **André Schoeller:** Fautrier, and young painters. **De Seine:** Biale, Byzantios, Debré, Feher, Lansky, a.o. **Stadler:** Damian, recent paintings, till 28/3; Saura, from 29/3. **Synthèse:** Moystre, till 26/3. **Galerie 7:** Brancusi, Delaunay, Abidene, Picabia, a.o. **Visconti:** En permanence, Clavé, Goerg, Gromaire, a.o. **André Wall:** Parturier, paintings, till 14/3. **Ror Veimar:** Yves Loison, till 18/3. **ROUEN, Galerie Menusement:** Gautiez, paintings, drawings, gouaches. **SAINT-ETIENNE, Musée d'Art et d'Industrie:** Exhibition of 100 sculptors from Daumier to today, April-May. **TOULOUSE, Musée Paul-Dupuy:** Drawings from Barcelona, from Villadomat to Fortuny (1700-1874). **TOURS, Musée des Beaux-Arts:** Manfredo Boral, 10/4 till 6/6; André Baucant, retrospective, from 31/6.

GERMANY

AACHEN, Suermundt-Museum: Dutch art, through March; Erich Hasenhuhn; Hannes Weber, through April. **BADEN-BADEN, Kunsthalle:** Young Dutch artists, till 4/3; 9 French painters, till 27/3; Contemporary French religious art, till 24/4; Hans Richter, from 9/4. **BERLIN, Kupferstichkabinett:** German expressionist prints, till 15/4. **Schloss Charlottenburg:** Christian art, paintings from the 19th and 20th centuries, through April. **Hilten Kolonnade:** Berlin artists; furniture and handwork of the 17th and 18th centuries. **Mata Nierendorf:** 12 young Hamburg artists, till 10/3. **Sager:** Berlin in pictures. **Schüler:** Fritz Winter, oils; Rudolf Engler, ceramics. **BRAUN-SCHWEIG, Städt. Museum:** Contemporary Italian art, 19/6 till 14/7. **BREMEN, Kunsthalle:** The late Kokoschka, till 10/4; Major works of the German expressionists, till 1/5; Reuschel Collection; Tapestries of Jean Lurcat, through June. **COLOGNE, Wallraf-Richartz-Museum:** Kurt Lehmann, sculpture; Karl Rössing, woodcuts, till 3/4; Italian futurists, 16/4 till 22/5. **Galerie Abels:** Exchange exhibition, till 10/3. **Bolsée:** Jens Cords, paintings, prints, till 2/4; Erich Spindel, paintings, sculpture, through April. **DARMSTADT, Kunstverein:** Karlheinz Schultz, ceramics, oils, till 10/4; Wilhelm Thöny, oils, watercolours, drawings, 16/4 till 22/5. **DUISBURG, Kunstmuseum:** Xaver Fuhr, till 18/4; Fathwint; Friedrich Werthmann, 23/4 till 29/5. **DÜREN, Leopold-Hoesch-Museum:** Joachim Berthold, sculpture, drawings, till 20/3. **DUSSELDORF, C. G. Boerner:** Adrien van Ostade, etchings. **Hella Webelung:** Appel, Bolt, Hartung, Lansky, Pollakoff, Rlopelle, Schneider, Ubac, till 26/4. **Paffrath:** Paintings of the 19th century. **Schmela:** Lucio Fontana; Luigi Bolle, from 4/3. **Alex Vömel:** Emy Roeder, till 31/3. **ESSEN, Folkwang-Museum:** Thyssen-Bornemisza Collection, till 20/3. **Galerie Van de Lee:** Judith Raig, till 22/3. **FRANKFURT, Museum für Kunsthandwerk:** Porcelain figures of the 18th century. **Galerie Daniel Cordier:** Bernard Schultze, till 30/3. **Olaf Hudel-walcker:** Hans Steinbrenner, drawings, till 5/4. **Karl Vonderbank:** W. Baumeister, prints, through March. **GEISENKIRCHEN, Kunstsammlung:** Ernst Moellenhauer, collection, paintings, watercolours, till 3/4. **GÜRLITZ, Graphisches Kabinett:** Otto Schubert, Illustrator, till 27/3. **HAMBURG, Kunsthalle:** Arp. **Museum:** Subjective Photography, till 27/3. **Galerie Bröckstedt:** Italian painters. **Galerie Dr. Ernst Hauswedell:** Berthold Müller-Oerlinghausen, sculpture, mosaics, till 15/3. **Sandner:** Oelze, paintings, drawings. **HANNOVER, Keetner-Gesellschaft:** Oskar Schlemmer, drawings, watercolours, till 10/3. **Galerie Drueberg:** Werner Reichhold, sculpture, drawings, till 10/3. **HEIDELBERG, Kurpfälzisches Museum:** Wall hangings from the 16th to 18th centuries, from 15/3. **HILDESHEIM, Roemer-Palais-Museum:** African folk art, through March; Fritz Röhrs, paintings, prints, April-May. **KARLSRUHE, Kunstverein:** Italian art of the present, April-May. **LEIPZIG, Museum:** Gerhard Marcks, 16/4 till 31/5. **LÜBECK, Overbeck-Gesellschaft:** Eylerl Spars, paintings, prints, till 3/4. **MANNHEIM, Kunsthalle:** De Stijl-Gruppe, paintings, prints, and sculpture, till 2/4; Oskar Schlemmer, drawings, 9/4 till 8/5. **MÜNCHEN-GLADBACH, Städtisches Museum:** L. M. von Rogister, paintings; E. Cimiotti, bronzes, through March; Ernst Schumacher, oils, from April. **MÜNICH, Haus der Kunst:** Paul Gauguin, 31/3 till 29/3.

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Kunstverein: Architectural drawings, till 20/3. Stedl.
Galerie: Th. Heine, from 26/3. Galerie Van de Lee:
E. R. Hele, sculpture, till 15/3. Wolfgang Gurr:
Ima Stern; Barker Fairley; K. H. von Luschkowko.
Schälinger: Major German paintings of the 19th
century; paintings of living artists; modern French
and German prints, through March. MÜNSTER, Ga-
lerie Casing: Dutch Informal Group, till 26/3. OFFEN-
BACH, Kilgusper-Museum: Children's books of 1959,
till 10/3. OLDENBURG, Kunstverein: Carl Buchheister,
drawings, paintings, till 4/3. Museum: Franz Radzi-
will, till 31/3. RECKLINGHAUSEN, Kunsthalle: Dutch
sculptures of the present, from 13/2; Coloured
prints, till 13/3; Arts and crafts exhibition, till 17/4.
SAULGAU, Museum "Die Fähre": "Concrete Art",
March—April. SOLINGEN, Kilgusper-Museum: Five
Westphalian painters; Ursula Krüger, till 3/4; 14th
local artists exhibition, 14/4 till 6/6. STUTTGART,
Schaller: Hans Haffenrichter, "Light in Crystal", till
2/4. Valentien: Sonia Delaunay; Marc Chagall. ULM,
Museum: Young artists, till 27/3; Joseph Kneer, 10/4
till 22/3. WIESBADEN, Museum: Georg Meistermann,
till 20/3. WITTEN, Märkisches Museum: Alo Altripp,
Erich Kuhn, Beate Kuhn, Dieter Kürschner, paintings,
sculpture, ceramics, drawings, till 13/3. WUPPERTAL,
Galerie Parnass: Heinz Kreuz, oils and water-
colours, till 12/3. WÜRZBURG, Otto-Richter-Halle:
Ferdinand Lammeyer, till 20/3.

GREAT BRITAIN

Arts Council Exhibitions:

HEMLOCK, School: Eric Gill, till 2/4. CARDIFF,
National Museum: Industrial Wales—contemporary
Welsh painting, drawing and sculpture, till 27/3.
CIRENCESTER, Arts Club: Penwith Society of Arts,
till 2/4. DUMFRIES, Arts Centre: Society of Scottish
Artists, till 12/3. DUNDEE, College of Art: Eric Gill,
till 5/3. HUDDERSFIELD, Library and Art Gallery:
"Since the War", Arts Council Collection, Part IV,
till 26/3. LEAMINGTON SPA, Museum: Arts Council
Collection, Part III: Romantic and Abstract, till 12/3.
LEICESTER, Museum: Kurt Schwitters, till 19/3. LIN-
COLN, Usher Art Gallery: Contemporary paintings
and sculpture for Leicestershire schools, till 12/3.
NEWCASTLE-ON-TYNE, Hutton Gallery: Six young
painters, till 2/4. NEWPORT, Museum: Arts Council
Collection, Part II: After Impressionism, till 12/3.
PENARTH, Turner House: Scottish crafts, till 13/3.
PERTH, Art Gallery: Francis McCracken (1879—1959),
till 26/3. PLYMOUTH, Art Gallery: James Ward, till
12/3. SALISBURY, School of Arts: Arts Council Col-
lection, Part V: Recent acquisitions, till 19/3. SCAR-
BOROUGH, Art Gallery: Reynolds Stone, till 19/3.
SOUTHAMPTON, City Art Gallery: Pictures from the
Bows Museum, till 26/3. SWANSEA, Glynis Vivian
Art Gallery: 56 Group, till 30/3.

BIRMINGHAM, Museum: Gemstones and Jewellery,
till 16/3. BOURNEMOUTH, Russell-Cotes Art Gallery
and Museum: The Decorative Art of William Morris,
till 11/4; French 19th Century Paintings, 9/4 till 11/6.
CARDIFF, National Museum of Wales: Ideal and
Classical Landscapes, till 3/4; Daumier Lithographs
from the Victoria and Albert Museum, till 23/3.
Edward Roberts Studio: Eric Atkinson, Paul and
Yvette Brown, till 20/3. EASTBOURNE, Townier Art
Gallery: Contemporary Prints, till 27/3. GLASGOW,
Art Gallery and Museum: French paintings, early
and Barbizon School. LEEDS, Art Gallery: Gregory
Memorial Exhibition, till 10/4; James Ward, 16/4 till
7/5. Temple Newsam House: French decorative art,
26/3 till 23/4. LEICESTER, Museum: Leicester artists,
till 24/4; Two Centuries of Wedgwood, 30/4 till 28/5.
LIVERPOOL, Walker Art Gallery: Pictures from Ince
Blundell Hall, April.

LONDON, The British Museum: Persian miniatures;
7 centuries of portrait drawing in Europe; Bow
porcelain exhibition. Geoffrey Museum: The Impres-
sionist Tradition: Arts Council Collection, Part I, till
2/4. Imperial War Museum: Eric Kennington, draw-
ings, till 22/5. Victoria and Albert Museum: Robert
Gibbings, memorial exhibition, till 28/3. Agnew &
Son: British, Dutch, Italian masters. A.I.A.: Work
by new members, till 12/3. Arcade Gallery: Small
anthology of the human form in art. Archers: Ilsa
Voigt; Eugénie Camp. Beaux-Arts: Sheila Fell,
Francis Hayland, Henry Muhrman, from 10/3. Berkeley:
Far Eastern and Primitive Art. Charrois Gallery:
Modern paintings. Commonwealth Institute: Donald
J. Finley, stage designs, till 27/3. Cooling: 19th cen-
tury figure and landscape subjects. Crane Kalman:
French and English 19th and 20th century paintings.
Brian: Clemente, March; Rawlinson, sculpture; Ada-
mowicz, paintings; Portway, paintings, till 14/4.
Gallery One: Oeuvres d'art transformables. Gimpel
Rls: Alan Davie, till 26/3. Grabowski: Modern art
from Finland, till 3/4. Hannover: Osborne, till 26/3.
Eva Hauser Gallery: Leslie Dyer, till 19/3. I.C.A.:
West Coast Hard Edge—four abstract classicists,
till 3/4. Jeffress: Dominic Grolli, till 1/4. Kaplan:

International Choice—20th century painting and
sculpture from 22 countries. Lafave: 19th and 20th
century French paintings, till 2/4. Leicester: Anne
Dunn, Earl Haig, Claude Rogers, till 24/3. Leighton
House: Ivon Hitchens, till 12/3. Lord's: Abstract and
surrealist paintings and Schwitters' collages. Mat-
thieson: Keith Vaughan, till 20/3. Mayor: Modern
French paintings. McRoberts and Tunnard Gallery:
19th and 20th century paintings and sculpture, till
11/3. New Art Centre: Pictures for offices, till 26/3.
New Vision Centre: Piero Manzoni; Enrico Castel-
lani, till 19/3; 15 young contemporary artists from
Australia, 21/3 till 9/4; Deborah Brown; Ham-
merling, 11/4 till 30/4. Norbert Fischman Gallery: Old
Masters. Obelisk: Modern masters, till 22/3. O'Hana:
Lazzaro Donati; Cathleen Mann, retrospective, till
12/3. Picadilly Gallery: Guglielmo Calbani. Portal:
Peter Blake; Roddy Maud Roxby, till 2/4. Queens-
wood Gallery: Alfred Harris, Henry Sanders, Law-
rence Josephs, Paul Hamann. Redfern: Frank Aray
Wilson; French paintings, till 18/3. Roland, Browne,
and Deibance: Sickert, till 15/4. St. George's: Span-
ish cave paintings, facsimiles by Pocar; modern
prints, March. Arthur Tooth: Homage to Matthew
Smith, till 12/3. UBS: Industrial design education,
till 28/3. Waddington: Jankel Adler, drawings,
watercolours, gouache, March; Hilary Heron, April.
Walker's: Medical Art Society, till 17/3. John Whib-
bley: Bruno Brunl, till 12/3. Whitechapel: Ida Kar,
photographs, 24/3 till 1/5. Wildenstein: The Horse
by living French painters, till 2/4. Woodstock: Com-
monwealth students' exhibition, till 19/3. Zwemmer:
George Chapman, till 26/3.

MANCHESTER, Tib Lane Gallery: Peter Quigley, till
19/3. Whitworth Art Gallery: Jonathan Skelton, draw-
ings, till 26/3; Red Rose Guild of Craftsmen, 12/4
till 7/5. NEWCASTLE UPON TYNE, Unvision Gallery:
Stapleton, paintings, 26/3 till 8/4. NORWICH, Castle
Museum: Commonwealth Art Exhibition, till 3/4.
NOTTINGHAM, Midland Group Gallery: Alistair
Grant, till 26/3. University Art Gallery: Van Dyck.
OXFORD, Bear Lane Gallery: Sculpture and sculp-
tors' drawings. SOUTHAMPTON, Art Gallery: Pic-
tures from the Bows Museum, till 26/3; Work by
Royal Academy students, 2/4 till 24/4. YORK, Art
Gallery: French Impressionist prints from the Victoria
and Albert Museum, March.

HOLLAND

AMSTERDAM, Stedelijk Museum: Modern Italian Art
from the Eric Estorick Collection, till 4/4; Joop
Sanders, paintings, Tefir, sculpture, till 4/4. Prenten-
kabinet: Fr. Harnest, till 21/3. Fodor Museum: Coptic
textiles, till 14/3. Willet Holthuyzen Museum: Edward
MacClean, bookbindings, February. ARNHEM, Ge-
meentemuseum: Willem Reijers (1910—1958), sculp-
ture, till 10/4. DORDRECHT, Museum: Aart Schouman,
250th anniversary exhibition, March—April. EIND-
HOVEN, Van Abbe Museum: The Dotremont Collec-
tion, till 27/3. GRONINGEN, Museum: Dutch Art 1920
to 1960, till 26/3. UTRECHT, Centraal Museum: Mod-
ern Brazilian Art, till 15/5.

ITALY

BOLOGNA, Museo Civico: Filippo Albertoni, Dino
Boschi, Emilio Contini, paintings, and Carlo Leoni,
Germano Pessarelli, engravings, till 18/2. Galleria
del Ubrato: Mino Trefelli, sculpture, till 24/2. Il Can-
cello: Antonio Carena, till 22/1. CAGLIARI, Portico
S. Antonio: Opening exhibition of local abstract
artists, February. CHIETI, Bottega d'Arte: Aldo Bor-
gonzoni, paintings, till 22/2. FLORENCE, Uffizi Palace:
XI Premio del Fiorino (Italian painters under 40 and
Italian and Swiss Sculptors), 2/4 till 2/5. Galleria
d'Arte Internazionale: Antonio Trifoglio, till 24/2;
Vincio Bertl; Gualtiero Nativi, till 10/3; Nerone,
Gorini, Patuzzi, paintings, till 25/3. Il Fiore: Guido
Gabrielli, paintings, till 3/3. La Vigna Nuova: Oskar
Kokoschka, lithographs, till 2/3; Karl Heinz Hansen,
coloured woodcuts, till 18/3. Michaud: Virgilio
Guldi, paintings, till 29/2. IVREA, Centro Culturale
Olivetti: Luigi Spazzapan, paintings, till 20/3. LE-
GNANO, Galleria Paganì del Graticcio: Mauro
Reggiani, paintings, till 28/2. MESSINA, Galleria "Il
Fondaco": Enzo Assenza, sculpture and drawings,
till 17/3. MESTRE-VENEZIA, Piazza Ferretto No. 54:
Bruno Gleiguinto, paintings, till 5/2. MILANO, Palazzo Reale: Ettore Cosomati, paintings,
February; French drawings from Fouquet till Tou-
louse-Lautrec, till 5/3. Galleria L'Annunciata: Um-
berto Lilloni, paintings, till 4/3; Salone Annunciat:
Bepi Romagnoli, temperas and drawings, till 4/3.
Apollinaire: Peter Brünig, paintings, February.
Ariete: Sandro Somaré, paintings, from 27/2. Ber-
gamin: Fernando Farulli, paintings, till 4/3; Armando
Pizzanti, paintings, till 18/3. Blu: Fritz Winter, Feb-
ruary; Emilio Vedova, paintings, till 29/3. Del Di-
segno: Lucio Fontana, drawings, till 29/2; Emilio

Vedova, drawings, lithographs and pastels, till 29/2.
Gian Ferrari: Julius Bissler, from 23/2. Il Milione:
Franco Bemporad, paintings, till 13/2. Montaspe-
lone: Signoroni, Lorenzo Indrini, paintings, till
29/2. Del Naviglio: Kandinsky, till 4/3; Joppolo, till
19/2. Delle Ore: Ernesto Treccani, paintings and
drawings, till 4/3. Pater: Marcello Pietrantoni, paint-
ings, till 15/3. Del Prisma: Nastasio, woodcuts, till
14/3. Del Re Magi: Spazzapan, paintings, till 12/3.
Speterno: Mario Abis and Nello Pacchietto, paint-
ings and engravings, till 25/2.

NAPLES, Galleria San Carlo: Aniellantonio Mascolo,
sculpture and engravings, till 22/2. PARMA, Ga-
leria del Teatro: Bruno Caruso, till 15/2; Aldo Bor-
gonzoni, paintings, till 10/3. PESCARA, Galleria Ver-
recchio: Pippo Rizzo, paintings, till 14/3.

ROME, Galleria Nazionale d'Arte Moderna: Con-
temporary Italian Art from American Collections,
June and July. Calcografia Nazionale: Contem-
porary Dutch Prints. Aliberti: Pino Conté, sculpture,
till 16/3. Appunto: Accatino, till 16/3; Herter, till
31/3; Helani; Gail; Walter Mead. L'Altico: Permeke,
paintings, till 25/3. La Cassapanca: Maria Berri
Wrann, paintings, till 11/3. La Medusa: Giuseppe
Kelin, from 6/2; Edo Murtic, from 20/2. L'Obelisco:
James Leong, paintings, from 9/4. Odyssie: Somalini,
Romiti, Vacchi. Galerie de Paris: Picasso, ceramics,
till 28/2. Pogiani: Franco Assetto, paintings, till
12/3. La Salita: Sanfilippo, paintings, from 16/2.
Schnelder: Young Italian and American artists.
Selecta: Rosetta Acerbi, paintings, till 2/3. Tarta-
ruga: Perilli, from 30/2; Peter Brünig. Trastevere:
James Wines.

TRENTO, Galleria Piemonte Artistico e Culturale:
Domenico Cantatore, paintings, till 8/3. TRIESTE,
Casanuova-Galleria d'Arte: Bacchi, from 27/2. TURIN,
La Bussola: Philip Martin, paintings, from 16/2. Ga-
lato: Romiti, paintings, till 9/3. UDINE, Galleria
del Girasole: Drawing show, till 25/3. VENEZIA,
Galleria del Cavallino: Amerio Roccamonte, till 11/3;
Cornelia Forster, paintings, till 21/3. Santo Stefano:
G. Franco, Tramontin, Giorgio Zennaro, sculpture,
and Benedetto Pietrogro, drawings, till 11/3.

SWITZERLAND

BASEL, Kunsthalle: Ernst Wilhelm Nay; Willi Bau-
meister, till 27/3; Georges Braque, 9/4 till 29/5.
Museum für Völkerkunde: The Mask, till 24/4. Ge-
werbemuseum: Non-representational photography,
till 10/4. Galerie d'Art Moderne: Walter Bodmer, till
31/3; English artists, 2/4 till 5/5. Galerie Beyeler:
Miró, till 31/3; Woman in Art through the Ages,
April. BERN, Museum: Corot, till 13/3. Kunsthalle:
Hans Fischer, fis, till 3/4; Poliakoff, 9/4 till 15/5.
Guttenbergmuseum: Pierre Gauchat, graphic work,
from 2/4. Galerie Ammann: Hans Gerber, till 18/3.
Kipstein & Kornfeld: Tériade Editions, till 12/3.
Verona Müller: Maurice Barraud, till 10/4. Spitteler:
Margherita Osswald-Toppi, 27/3 till 24/4. LA CHAUX-
DE-FONDS, Galerie Numaga: Strelitsky, paintings,
till 13/4. GENEVA, Musée Rath: Society of Swiss
Painters, Sculptors and Architects, till 27/3. Galerie
Bendor: Modern masters. LAUSANNE, Musée des
Beaux-Arts: 4th Salon of Young Painters of the
Region, till 8/5. Galerie Maurice Briedl: Franquinet,
paintings, till 16/3. L'Entracte: Hermann Bartels, till
25/3. La Gravure: Pelayo, till 29/3; Galanis, till 26/4.
Paul Vallotton: Franca Corcos, paintings, till 26/3,
Kremagne, till 23/4. LE LOCLE, Musée des Beaux-
Arts: Ernest Musper, Fritz Eckert, Edouard Porret,
till 27/3. LUZERN, Kunstmuseum: Bernhard Heiliger,
sculpture, prints, 13/3 till 18/4. NEUCHÂTEL, Musée
des Beaux-Arts: Barthélémy Menn, till 28/3. SANKY
GALLEN, Im Erker: Contemporary prints, till 25/3.
THUN, Kunstsammlung: Xylon, till 20/3. Galerie
Aarequal: Alfred Glaes, till 6/4. WINTERTHUR, Kunst-
museum: Twenty Years of State Acquisitions, till
13/3; The Collection of Jakob Bryner, till 13/3. Ga-
lerie ABC: Johannes Itten, till 26/3. ZÜRICH, Kunst-
haus: Varlin, till 3/4; Chinese Painting, mid-April
till mid-May. Kunstgewerbemuseum: The Film, till
30/4. Heimhaus: Karl Hösch, till 10/4. Galerie Beno:
Gertrud Debrunner, 30/3 till 19/4. Max Bollag (Mod-
ern Art Centre): Modern masters and new names.
Suzanne Bollag: Almir Mavignier, till 30/3; El Panto,
till 27/4; Jorge Piqueras, till 28/5. Chiclio Haller:
Johnny Friedländer, till 14/4. Llibull: Jean Bünler,
and German expressionist prints, till 2/4. Charles
Uenhard: Adrien de Menasse, till 10/3; Ben Nichol-
son, till 16/4. Galerie Neumarkt: Jürg Henggeler,
woodcuts, drawings, till 30/3. Orell Füssli: Victor
Surbek, till 23/4. Palette: Bruno Müller, till 29/3.
Am Stadthofen: Hans Bächtold, till 31/3. Walche-
turn: Frans Masereel, till 26/3. Wenger: Picasso,
"The Fauna and Flora of Antibes", March. Zum
Strauß/Hoff: Léo Malitot, till 6/3. Wolfberg: Werner
Hartmann, till 26/3; Marko Celebonovic, till 26/3.
Renée Ziegler: Henri Laurens, till 6/5.

THE UNITED STATES

Some Smithsonian Institution Traveling Exhibitions: ATLANTA, Ga., Georgia Institute of Technology: American Glass, till 17/4. ALLENTOWN, Pa., Art Museum: Eskimo art, 1/4 till 24/4. AURORA, N.Y., Wells College: Thomas Rowlandson watercolours and drawings, 9/4 till 1/5. BIRMINGHAM, Ala., Museum: Contemporary French tapestries, 11/4 till 2/5. BOWLING GREEN, Ohio, Bowling Green State University: Contemporary religious prints, 6/4 till 28/4. CAMBERSBURG, Pa., Wilson College: Pieter Brueghel the Elder, engravings, till 30/4. CHATTANOOGA, Tenn., George Thomas Hunter Gallery: Robert Capa, photographs, till 3/4. COLUMBIA, S.C., Columbia Museum: Art of Seth Eastman, 17/4 till 15/5. INDIANAPOLIS, Indiana, John Herron Art Institute: Latin American drawings, 1/4 till 30/4. KUTZTOWN, Pa., State Teachers College: Shaker craftsmanship, 1/4 till 23/4. LA JOLLA, Cal., Art Center: Great European printmakers, 9/4 till 1/5. LOS ANGELES, Cal., County Museum: Old Master Drawings, from the Sir Bruce Ingram Collection, 1/4 till 3/5. LOUISVILLE, Ky., J. B. Speed Art Museum: Fanlin-Latour, lithographs, 1/4 till 30/4. MANCHESTER, N.H., Currier Gallery: Munakata, prints, 15/4 till 15/5. MINNEAPOLIS, Minn., Walker Art Center: "German Artists of Today", till 3/4. NASHVILLE, Tenn., Nashville Artist Guild: Contemporary watercolours and drawings from the Edward W. Root Collection, 3/4 till 24/4. WATKINS Institute: Three Danish printmakers, till 30/4. PHILADELPHIA, Pa., University: "British Artist-Craftsmen", till 19/4. Poughkeepsie, N.Y., Vassar College: 20th century American painting, 1/4 till 22/4. SAN FRANCISCO, Cal., Calif. Redwood Association: Bernard Ralph Maybeck, 10/4 till 23/4. M. H. de Young Memorial Museum: Norwegian tapestries, till 17/4. SAVANNAH, Ga., Telfair Academy: Stone rubbings from Angkor Wat, 6/4 till 8/5. URBANA, Ill., University of Illinois: Bernard Ralph Maybeck, till 3/4. WASHINGTON, D.C., National Collection: Greek costumes and embroideries, 9/4 till 1/5.

Some American Federation of Arts Traveling Exhibitions:

"Abby Aldrich Rockefeller Folk Art Collection": Museum of Fine Arts, Dallas, Texas, till 12/3; Museum of Art, Toledo, Ohio, 3/4 till 24/4; McBurney Art Memorial, Atlanta, Ga., 16/5 till 26/6. "Flannagan: Sculpture and Other Works": St. Paul Gallery, St. Paul, Minn., till 27/3; Pensacola Art Center, Pensacola, Fla., 21/4 till 12/5. "New Painting from Yugoslavia": Montgomery Art Center, Pomona College, Claremont, Cal., 22/3 till 11/4. "Five Centuries of Drawing from the Cooper Union Museum": Currier Gallery of Art, Manchester, N.H., 16/3 till 3/4; Albright Art Gallery, Buffalo, N.Y., 14/4 till 3/5; University of Michigan Museum of Art, Ann Arbor, Mich., 13/5 till 3/6. "A Rationale for Modern Art": Miami Beach Art Center, Miami Beach, Fla., 10/3 till 31/3; Southern Methodist University, Dallas, Texas, 12/4 till 3/5. "Trustee's Choice": Coe College, Cedar Rapids, Iowa, 21/3 till 16/4; Roberson Memorial Art Center, Binghamton, N.Y., 10/5 till 30/5. "Form Givers at Mid-Century": Virginia Museum of Fine Arts, Richmond, Va., till 20/3; Art Institute of Chicago, Chicago, Ill., 7/4 till 30/4; Des Moines Art Center, Des Moines, Iowa, 15/5 till 5/6. "Forms from Israel": Seattle Art Museum, Seattle, Wash., till 3/4; Cheney Cowles Museum, Spokane, Wash., 17/4 till 6/5.

ALBANY, N.Y., Institute: Doyle, Clark, Penkoff, till 27/3; Marion Sharpe, till 17/4. ALLENTOWN, Pa., Museum: Seven contemporary sculptors, till 25/3; photography exhibition, till 29/3. ATHENS, Ga., University: Lamar Dodd, till 30/3. BALTIMORE, Md., Museum: 15th and 16th Century Printmakers, till April. Walters Art Gallery: Stained and Painted Glass Panels from the 13th through 17th century, till 10/4; 5000 years of Persian art, 23/4 till 5/6. BIRMINGHAM, Ala., Museum: Sister Mary Corita, serigraphs, March. BOSTON, Mass., Museum: Courbet, till 14/4. Kanagis Gallery: Gilbert Franklin, sculpture, till 17/3; Robert Hamilton, paintings, till 8/4; Thomas Morin, sculpture, 9/4 till 29/4; Group exhibition, paintings, 30/4 till 30/5. BUFFALO, N.Y., Albright Art Gallery: 26th annual western New York show, till 3/4. CAMBRIDGE, Mass., Fogg Art Museum: Muslim and Indian art, till 21/3. CHICAGO, Ill., Art Institute: Mauricio Lazansky, prints, till 23/3; Charles Lakofsky, ceramics, till 20/3; Contemporary Japanese Prints, till 20/3. Feigen: New European acquisitions, and sculpture by James Metcalfe. CINCINNATI, Ohio, Museum: Prints other than colour lithographs from the Albert P. Strietmann Collection, till 15/3; 1960 International Biennial of Prints, 2/4 till 22/5. CLEVELAND, Ohio, Museum: Feininger memorial exhibition, till 20/3. DALLAS, Texas, Museum: Abby Aldrich Rockefeller Folk Art Collection, till 12/3. DAYTON, Ohio, Art Institute: Local Artists, till 20/3; Donald Roberts, prints, till 3/4; "From Géricault to the Monet Nymphs", French Painting 1815-1926, from the Walter P. Chrysler Collection, 26/3 till 22/5; Relston Thompson, 6/4 till 1/5. DETROIT, Mich., Institute: Gari Melchers: A Centenary, till 13/3; Folk art from the Keene Collection, till 27/3; Art by Israeli young people, till 27/3. HARTFORD, Conn., Athenaeum: Connecticut Academy, 50th anniversary retrospective, till 3/4; "Some Aspects of Abstract Art", till 3/4. HOUSTON, Texas, Cushman Gallery: Permanent collection, March. LA JOLLA, Cal., Art Center: 39th Annual Exhibition, California Watercolour Society, till 18/4; Great European

Printmakers, 9/4 till 1/5; John Baldessari, paintings, till 24/4; Richard Morris, 27/4 till 22/5. LONG BEACH, Cal., Museum: Arts of Southern California-VII: Photography, 3/4 till 24/4; Elsa Warner, paintings, 3/4 till 24/4; Joel Edwards, 3/4 till 24/4; Picasso, print exhibit, 3/4 till 24/4. LOS ANGELES, Cal., Museum: Recent Sculpture USA, till 3/4. Dwan Gallery: Friedel Dzubas, till 2/4. Peris Gallery: European and American artists. Vigevano: French masters. MEMPHIS, Tenn., Brooks Memorial Art Gallery: Kubota and Carroll Cassill. MIAMI, Fla., Museum of Modern Art: Frederic Karoly, paintings, till 3/4; Alice Lazard, paintings, 22/3 till 15/4. MINNEAPOLIS, Minn., Institute: Walter Quirt Retrospective Exhibition, till 27/3; Imperial Chinese robes and textiles, 20/4 till 22/5. Walker Art Center: "German Artists of Today", till 3/4; Rudy Pozzatti, till 7/4; William Saltzman, paintings, till 1/5; Tseng Yu Ho, paintings, till 13/4. MONTCLAIR, N.J., Museum: Japanese dolls, till 27/3; Rowlandson, watercolours and drawings, till 27/3; Rembrandt, prints, till 27/3. NEW HAVEN, Conn., Yale University Gallery: "American Prints 1950-1960", till 22/5.

NEW YORK, Brooklyn Museum: New Guinea Arts of Today, till 27/3. Guggenheim Museum: Paintings and Sculpture from the Museum Collections, March. Jewish Museum: Helen Frankenthaler, paintings; Members' Choice, till 10/4. Metropolitan Museum: 18th Century Design, till 17/4; "Spectacular Spain", through March; Paintings from the Nate and Frances Spingold Collection, till 19/4. Museum of Contemporary Crafts: 1960 National Gold Medal Exhibition of the Building Arts, till 15/5. Museum of Modern Art: Peter Voulkos, 12 paintings and sculptures, till 13/3; "The Sense of Abstraction", photographs, till 10/4; Claude Monet, till 15/5. Morgan Library: Rembrandt Drawings from American Collections, till 14/4. Museum of Primitive Art: "Antelopes and Queens", or Bambara sculpture from the Western Sudan, through March. Riverside Museum: American Abstract Artists, till 27/3. Whitney Museum: Collections of American art formed by business groups, till 24/4. A.A.A.: Altman, Carzou, Chagall, Hirsch, Léger, Minami, Munakata, Soyer, Villon, and others, etchings and lithographs, through March. A.C.A.: Elizabeth Olds, till 9/4. Alan: Robert d'Arista, from 21/3; William King, from 11/4. Angeleski: Erol, paintings, till 31/3; Gallery artists, through March. Artists: Hans Boehler, paintings; John Loftus, till 17/3. Artists: Mario Grimaldi, till 4/4. Asia House: Fifty-five Haniwa from the National Museum, Tokyo, till 16/4. Babcock: Madeleine Gekiere, drawings, till 2/4. Barone: Jan Peter Stern, sculpture, till 23/4. Bayer: Six centuries of old master and modern drawings (1350-1950), till 9/4. Bianchini: Eva Fischer, paintings, March. Harrison Blum: Suemi Tsuchidana, paintings, till 31/3. Bodley: Buffle Johnson, oils, till 9/4; Robert Bliss, oils, pastels, till 2/4. Borgenicht: Leonard Baskin, sculpture and drawings, till 14/4; Felto, paintings, 19/4 till 7/5. Burr: Early American art, till 9/4. Camino: Ross Coates, Bart Perry, Jo Warner, till 31/3. Carstairs: Maurice Grosser, paintings, till 23/4. Carus: Group of contemporary American and European paintings, till 30/3; lithographs and engravings by Picasso, Miró, Braque, and others, through March. Castell: Robert Rauschenberg, paintings, till 16/4. Chase: European and American contemporary paintings and graphics. Comerford: Gyula Zilzer, watercolours, woodcuts and drawings, from 14/3. Contemporaries: Jean Allan, paintings, till 9/4; Enrico Pontemoli, paintings, 11/4 till 30/4. Contemporary Arts: Walter H. Stevens, paintings, till 1/4. D'Arcy: "4000 Years of Primitive Art", till 26/3. Davis: Daniel Schwartz, paintings, till 16/4. Peter Deltach: Monoprints by 14 painters and printmakers, till 26/3. Delacorte: Ancient coptic textiles, from 19/4. De Hagy: Group show, till 9/4. Downtown: Zajac, sculpture, from 22/3. Ugoa Duncan: Michel Merle, "The Face of Photography", from 15/3. Durlacher: Joseph Wright of Derby, March. Duveen: Venetian 15th Century, till 1/4. Ward Eggleston: Jacques Cordier and Pierre Even, paintings, through March. André Emmerich: Esteban Vicente, paintings, through March; Helen Frankenthaler, till 23/4; Miriam Schapiro, 25/4 till 21/5. Este: Marguerite Lewis, till 26/3. Feingarten: Arthur Okamura, paintings and drawings, till 2/4. Fine Arts Associates: Fritz Wotruba, sculpture, March; Kurt Seligmann, paintings, April; James Wines, sculpture. Fleischman: James Bumpgardner, paintings, till 1/4. French & Co.: David Smith, sculpture, till 19/3. Rose Fried: Torres-Garcia, till 26/3; François Arnel, paintings, 28/3 till 16/4; Jean Xceron, paintings, 18/4 till 7/5. Allan Franklin: "The Classical Attitude", 19th and 20th Century art, March. G Gallery: Hugh Gumpel, watercolours, till 5/4. Galerie A: Herbert E. Feist, till 15/3. Galerie Internationale: Laynor, Popolizio, March. Galerie St-Etienne: Martin Pajack, March. Graham: Sloan, Glackens, Hopper, Bellows, Kuhn, Shinn, Kent, Henri, till 2/4; Lucebert, Wagemaker, Mooy, paintings and sculpture, April. Grand Central: George Cherepov, paintings, till 2/4; John Pike, watercolours, till 9/4. Grand Central Moderns: Byron Browne, paintings, till 7/4. Hammer: Joseph Wallace King, March. Heller: Carra, De Pisis, Rosal, Campigli, Fantuzzi, De Chirico, Sironi, till 26/3. David Herbert: Cuevas, drawings, till 26/3. Hirschi-Adler: Albert Tucker, till 16/4. Hutton: Oskar Moll, paintings, till 26/3. Isaacson: George Tooker, till 2/4. Jackson: Lawrence Calcagno, till 16/4; Antonio Tapis, lithographs, till 16/4. James: Lowren West

and Harley Perkins, paintings and collages, till 31/3; Gerald Samuels, 1/4 till 21/4. Sidney Janis: Arp and Mondrian; Franz Kline, till 2/4. Jansen: Braque, Campigil, Chagall, Music, Léger, Picasso, Miró, Manessier, Zao Wou-ki, graphic work, March. Juster: Priscilla Pattison, sculpture, March. Kennedy: Flowers in paintings and old engravings, March. Kleemann: Fritz Winter, paintings, till 2/4. Knoedler: The Mr. and Mrs. Ralph Collin Collection, 12/4 till 14/5. Kootz: Raymond Parker, till 26/3; Marca-Relli, 29/3 till 16/4. Krasner: William Pachner, till 9/4. Kraushaar: John Heliker, paintings, drawings and collages, till 2/4. Landry: Charles Shaw, paintings, till 2/4. Loeb: Lopicque, paintings, till 23/4. Matassa: Roszak, March; Millares, April. Mayer: Sam Spanier, paintings, till 26/3; Jacques Brown, paintings, 28/3 till 14/4. Meltzer: Japanese ink rubbings, till 26/3; Louis Bunce, paintings, 12/4 till 7/5. Mi Chou: Chi Kwan Chen, paintings, till 23/4. Midtown: Waldo Pierce, paintings, till 26/3. Milich: Xavier Gonzales, paintings, till 2/4. Mills: Bessie Boris, oils, collages and drawings, till 8/4. Monede: Sonja Falk, till 23/4. Janet Neesler: Rose Alber, paintings, till 16/4. New Art Center: Watercolours and drawings by Chagall, Gross, Kirchner, Klee, Léger, Nolde, Paschin, Signac, and others, till 2/4. Niveau: Contemporary French. Nordness: "Small Important Paintings", till 14/4. Panoras: Virginia Stonebarger, paintings, till 2/4. Parke-Bernet: Sale of 50 modern masterworks for the benefit of the Museum of Modern Art's 50th Anniversary Fund. Parma: Franco Assello, paintings, till 9/4. Betty Parsons: Boris Margo, paintings, till 12/3; Eduardo Paolozzi, sculpture, till 2/4. Betty Parsons, Section 11: Minoru Kawabata, paintings, till 9/4. Peridot: Leon Harli, paintings, till 2/4. Peris: New Acquisitions, till 12/3; Calder, till 9/4. Phoenix: Lenore Taffee, till 7/4. Pietrantonio: B. Arnold-Kayser, Hilda Ward, a.o. Polndexter: Nell Blaine, paintings, till 16/4. Stephen Radich: Seymour Boardman, paintings, till 16/4. Rehn: Irving Kaufman, paintings, till 19/3. Roke: Betty Esman, paintings, collages and graphic work, from 28/3. Saldenberg: Gyorgy Kepes, paintings, till 12/3; Modern master drawings, from 15/3. Bertha Schaefer: Cameron Booth, paintings, till 9/4; Patrick Heron, paintings, 11/4 till 30/4. Slatkin: Monet and the Giverny Artists, till 16/4. Stable: Alex Katz, paintings, till 2/4. Staempfli: "Paris Obsessions"-Aeppli, Brö, Fontana, Klapheck, Klein, Soto, till 26/3; Robert B. Hale, drawings, and Joan Brown, paintings, till 16/4. Stolper: Pre-Columbian art. Stutman: Julius Tobias, paintings, till 2/4. Tanager: Alex Katz, Elaine de Kooning and Jane Freilicher, till 4/4; Perle Fine, till 1/4. Terrain: Harold Jacobs, Chaim Koppelman, James Mellon, Dorothy Koppelman, March. Trabala: Leonardo Ricci, paintings, till 30/4. Viviano: Bernard Rosenthal, sculpture; Afro, till 26/3; Kay Sage, till 23/4. Weyhe: Frasconi, till 30/4. Ruth White: Mary Sloane, paintings, till 2/4; Justine R. Schachter, crayons, 5/4 till 23/4. Wildenstein: Magda Andrade, March. Willard: Joyce Treiman, oils, till 26/3; Philip McCracken, sculpture, 5/4 till 30/4. Willard-Lucien: Curoi, Sam Goodman, paintings, till 8/4. Howard Wise: Stephen Pace, from 29/3. Wittenborn: Anna-Eva Bergman, prints; N. Dean, photographs, till 19/3; Otto Eglau, till 19/4. World House: Paul Klee, watercolours (1910-1940), till 2/4; Earl Kerkam, till 19/3; Lee Gatch, 10/5 till 11/6. Zabriskie: Robert Conover paintings, till 9/4.

NORTHAMPTON, Mass., Smith College Museum: New Sculpture Now, 6/4 till 9/5. PHILADELPHIA, Pa., Museum: The World of Prints-1960, till 10/4. Academy: New French and Italian Painters, till 10/4. Alliance: T. Hallman, Jr., 30/3 till 20/4. Newman: Homer Johnson, paintings, till 9/4; Jessie Drew Bear, paintings, till 16/4. PHOENIX, Ariz., Museum: Chinese Ivories from the collection of Sir Victor Sassoon; Morris Graves; Grandma Moses, all through March. PITTSBURGH, Pa., Carnegie: Contemporary Art from the Collection of the Carnegie Institute, till 13/3; 50th Anniversary Exhibition of the Associated Artists of Pittsburgh, till 21/4; Promised or Given, 1960, till 8/5; Modern Japanese printmakers, 25/4 till 5/6. PRINCETON, N.J., Little Gallery: Jacques Kupferman, paintings, till 26/3. Princeton University: Joachim Probst, paintings, till 21/3. RALEIGH, N.C., Museum: European Painting and Sculpture Today, till 3/4. RICHMOND, Va., Museum: Sport and the Horse: English, French, American painters, 1/4 till 15/5. SAN FRANCISCO, Cal., Boies Gallery: Vahan Amadouni and Sung Woo Chun, oils, till 7/4. Dileas: Sam Thakalian, paintings, till 28/3; Stephen Pace, watercolours, 23/4 till 25/5. Feingarten: Tamayo, paintings, from 22/3. Gump's: Schoener, Wilson, Benton, Lyberis, Harvey, and others, March. SEATTLE, Wash., Zoo Dusanee: Merline Brown, oils, till 26/3; Al Everett, paintings, 3/4 till 23/4. SOUTH HADLEY, Mass., Mount Holyoke College: Sculpture Now, 6/4 till 9/5. ST. LOUIS, Mo., City Art Museum: 15 Paris Painters, till 27/3. SYRACUSE, N.Y., Museum: American paintings from the LeRoy Davis Collection, also sculpture by Daniel Rhodes, till 10/4. TOLEDO, Ohio, Museum: "What Is Modern Art?", till 27/3. WASHINGTON, D.C., Gros Gallery: José Bermudez, recent works, till 12/3. Obelisk: 20th Century sculptors, including Giacometti, Manzù, Roder, Fazzini, Greco, a.o. Origo: Freda Friedman, paintings, till 10/4. WILMINGTON, Del., Fine Arts Society: Charles Parks, Edward Loper, Frank Dalle Donne, March. WORCESTER, Mass., Museum: Rouault, "The Misere", 27/3 till 8/5. YOUNGSTOWN, Ohio, Butler Institute: Sister Alice Marie, Tibor Kalman, and First Hungarian Annual, till 27/3.

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